

UNIVERSITY OF JYVÄSKYLÄ
DEPARTMENT OF ENGLISH

**ENGLISH THROUGH
DRAMA**

A pro gradu thesis

by

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1. Introduction

Learning foreign languages is not a very easy task, particularly becoming a competent speaker requires a lot of work. A good combination of grammatical, pragmatic, pronunciation, reading and writing skills as well as a sufficient vocabulary is required in communicating in the target language. In practise, still the most important thing that should be learned is the ability to combine these components in actual use of the language. One way of making the learning process interesting and eventful as well as worthwhile and effective, is to include drama in the teaching of foreign languages.

Drama has been a human means of expression throughout our history. It has been used for centuries to express activity and emotion through movement and imitation, ie. dramatic skills are very natural to us. According to Gavin Bolton (1986), learning through play and learning through drama are closely connected. Nils Braanaas (1961) points out that drama has been used as an educational method through history from ancient Greece to our times. As an academically renowned subject of study educational drama began to interest more and more researchers at the turn of the 20th century. There are many different theories and a vast amount of literature on educational drama and probably just as many definitions of drama in education as there are studies on it. The positive effects of dramatic elements on learning are widely acknowledged today. For example Gavin Bolton, Dorothy Heathcote, Jonothan Neelands and Cecily O'Neill write in favour of bringing drama into everyday education. Including drama in the school curriculums is an ongoing process in Finland as well as elsewhere.

Introducing drama into the foreign language classroom is not an especially new idea and theory-based resource books for teachers on role-play and dramatic exercises are easily available. However, actual up-to-date empirical research and theoretical discussion on the subject is not as easy to find. The academic writers on the subject are still almost the same they were ten or even fifteen years ago. There is very

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Tutkielman tarkoituksena oli tutkia draaman käytön mahdollisuuksia kielenopetuksessa suunnittelemalla ja järjestämällä englannin ja draaman valinnaiskurssi lukiotasolla. Kurssi opetettiin kahdessa eri lukiossa lukuvuonna 1999-2000. Tutkimuksen materiaali koostuu kurssisuunnitelmista, opettajan kurssin aikana pitämästä opettajan päiväkirjoista, sekä kurssin lopussa oppilaille tehdystä palautekyselystä. Kurssikokemusten avulla tavoitteena oli tarjota esimerkkejä siitä, miten draamaa voi käyttää kielen luokkahuoneessa, sekä kartoittaa miten draama toimii kielenopetuksessa. Kurssin päätavoitteena oli suullisen ilmaisun ja kommunikatiivisten taitojen parantaminen, sekä draaman peruselementtien esittely. Pohjana tutkielmalle ja kurssisuunnittelulle olivat draamapedagogiikan yleinen teoria, kielen ja draamanopetuksen yhdistämisen teorioita, eritoten kieliteatterin käsite, kommunikatiivisen kielenoppimisen, sekä kokemuksellisen oppimisen periaatteet. Koska kyseessä on tapaustutkimus, tutkielma on pääosin kuvaileva.

Kurssikokemuksia kuvaillaan opettajan päiväkirjojen, kurssisuunnitelman, sekä oppilaskyselyn vastausten kautta. Kurssisuunnitelma esittelee alkuperäiset suunnitelmat kurssin kulusta. Opettajan päiväkirjojen kautta kuvataan kurssin kulku käytännössä. Oppilaskyselyn tulosten kautta kartoitetaan oppilaiden yleisiä mielipiteitä kurssista, sen rakenteesta ja suunnittelusta, sen vaikutuksista kielitaitoon ja draaman tuntemukseen. Oppilaskyselyn tulokset esitetään myös numeerisesti, jotta kahta opetettua kurssia voidaan vertailla ja vastauksista saisi selkeän käsityksen.

Kurssin alkuperäiset suunnitelmat oli jaettu kuuteen noin viiden oppitunnin jaksoon, joiden sisältö eteni esittelyharjoituksista draaman käyttöön vaatimustasoa pikku hiljaa lisäten, pääosin teemoittain. Viimeisenä kurssissa oli varattu aikaa vapaamuotoiselle loppuprojektille. Käytännössä kurssin ensimmäiset viikot sujuivat pitkälti suunnitelmien mukaan molemmissa ryhmissä. Loppuprojekti muotoutui odotetusta poikkeavaksi ja vaati myös enemmän aikaa kuin sille oli varattu. Yleensä ottaen kurssi oli onnistunut molemmilla opetuskerroilla. Kahden ryhmän välillä oli pieniä eroja mielipiteiden suhteen, mikä todennäköisesti johtui osittain eriävästä ryhmäkoosta, sekä eroista aiemmassa ilmaisutaitokokemuksessa, jotka taas vaikuttivat kurssin kulkuun ja tunnelmaan. Kaikki oppilaat olivat tyytyväisiä työhön, osallistuivat toimintaan aktiivisesti ja kokivat oppimistyylin mielekkääksi ja hauskaksi. Tärkeänä nousi esille se, että kurssi tarjosi mahdollisuuksia käyttää puhuttua kieltä miellyttävässä ja hausassa ympäristössä ja kurssin myötä oppilaat löysivät uutta rohkeutta kommunikoida kohdekielellä. Oppilaat olivat yleisesti kiinnostuneita myös vastaavankaltaisista oppimismahdollisuuksista tulevaisuudessa esim. jatkokurssin muodossa.

Kurssikokemukset osoittivat, että draama toimii kielenopetuksen lähestymistapana eritoten puhutun kielen ja kommunikaatiokyvyn- ja rohkeuden harjoittelussa. Draaman käyttöä kielenopetuksessa tulisi harrastaa, kokeilla ja tutkia enemmän, jotta mahdollisimman moni oppilas pääsisi osalliseksi draaman tarjoamista mahdollisuuksista kielenoppimisessa.

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little literature available on any of the more specialised fields of study in drama in education. The subject of teaching English as a foreign language through drama is not completely neglected in research but, especially when it comes to the field in Finland, there is still very little material available. However, using drama methods in the foreign language classroom can be a very rewarding process, given time and dedication. Interest in it has been increasing in the last decade. Therefore it is important to look into the subject and see how drama works in the foreign language classroom.

It is noteworthy that not even the general theories on drama in education developed in other countries can be applied into Finnish education as such. As school systems differ from country to country, each theory needs to be considered from the point of view of the target educational system. The tradition of drama in education in Finland is based on the writings, and in some cases experiences, stemming from the personal visits of internationally known theorists such as Brian Way, Peter Slade, Jonathan Neelands, Gavin Bolton and Dorothy Heathcote and their followers. However, our traditions have developed to fulfil the needs of our own system and are therefore a little different. First of all, the tradition here is not yet as established as it is for instance in England. There is still need to argue for the place of drama in the teaching curriculum in general. Secondly, Finnish drama pedagogy is still strongly forming its own ways and theories, applicable in our educational system. Finnish writers and practitioners on drama in education include Anna-Leena Østern, Erkki Laakso, Jaakko Lehtonen, Viivi Viranko and Pirjo Kanerva among many others. As research in the area is still looking for its own form with only a few specialised university departments in the country but at the same time a growing amount of demand for different courses on the subject, there is a lot of room for research on all kinds of uses of drama in education. Having become a proper, but still only an optional subject in the secondary school curriculum has meant a lot for the development of educational drama in Finland. Right now there is already academic education available for

teachers to specialised in drama. The next critical step in the larger field of educational planning is to discuss the possibility of drama becoming a proper art subject like music and visual arts. At this stage of academic development of this particular field in Finland, I find it important to start looking for the possibilities and effects of its use in teaching other subjects as well. Teachers of different specialised subjects are starting to look for both education and information in the field of drama in education, therefore every bit of information on the field of combining drama and different subjects and topics is very welcome indeed. Research in other countries suggests that drama can be used to teach almost any given topic or subject . This suggests that it may be a useful tool for the integration of various topics and subjects and may help build a more holistic form of education altogether. Teaching foreign languages through drama needs further adjustment of the general theories of drama in education to provide a possibility to support both language learning and the learning of dramatic and aesthetic skills in the classroom.

As many of my first hand experiences of using drama in the English classroom have been very positive, I am interested in finding out more about the subject. To my knowledge, there are no studies available on special drama courses in English, in Finland, for the more advanced foreign language learners. However, there is a particularly suitable niche for such courses in the curriculum for language teaching in the upper grades of secondary schools as teachers have a relatively great amount of freedom of choice when deciding on the courses available for the students. Especially in the field of optional courses there is always room for new ideas. Compiling an optional course provides a teacher with a lot of possibilities to further explore the field of the target language with the students, with means that sometimes may be left out of the compulsory course material because of lack of time.

I have some experience of using drama within the everyday classroom activities on different age-levels, but I lacked the initial

experience of putting together a whole course oriented in teaching English through drama. I wanted to focus on a drama process that would concentrate on both language learning and dramatic expression. There is not much of specialised teaching material on the subject, to help a Finnish English teacher compile such a course, especially for the more advanced students. It is, however, an interesting subject and any ready-made, tried and tested material would be of help to teachers interested in teaching such a course. Ideas for future development in the field can only be tested through practise, and their further use and place within the teaching curriculum can only be supported by some proof of their beneficial effects on the learner. Designing and trying out an optional drama course for language learning purposes would be a very important experience for a future teacher. Therefore I chose to design a course for students of English in the upper grades of secondary school. A whole course on drama is of course rather an optimal situation not always available for the teacher. Teaching older, more advanced students has its advantages as well. Even though the course idea is rather specialised, I hope parts of the course can be used as a teacher's resource material also in less optimal circumstances. When it comes to an optional course, most of the students choose the particular course voluntarily. This is always an advantage as well as a challenge for the teacher. All this in mind, I designed an 'English through drama'- course for students from 16 to 19 years of age. Through the course experience and student feedback I will try to demonstrate the possibilities drama can offer for teaching and learning a foreign language. I tried to make the course functional and effective both from the language learning and the drama point of view. It was important to design the course so that at least parts of it are applicable in different schools and at different levels.

The study aims at answering the following questions: 1. What kind of a process is planning and teaching a drama course for language learning purposes like? 2. What kinds of learning experiences did the course offer the students? 3. How did the course affect the students' language and drama skills? The thesis is structured as follows. First, in

chapter 2, the theoretical background of my view on drama in education is presented through a brief look into the research history of drama teaching in general, a more thorough look at the uses of drama in a language classroom and connected learning theories. After this the project design and the basic settings of the study are briefly described in chapters 3 and 4 and then a description of the course design and practise follows in chapter 5. The students' answers to the course feedback questionnaire are presented in chapter 6 and in the discussion in chapter 7 the whole project is summarised and analysed. The course plans and the student questionnaire can be found in appendixes 1 and 2.

2. Theoretical Background

Drama in Education is a wide field of study with many different aims and schools. As was mentioned above, the trend in drama in education today is that every teacher/educator can choose his/her own direction and use of drama in teaching according to her/his needs. However, there is an ongoing debate on the nature of drama in education when it comes to choosing between art education and drama as a learning medium. For the purposes of this study it is most important to concentrate on theories that deal with drama as a teaching method, ie. *drama as service*. However, arts education and the aesthetic realm cannot and should not be completely forgotten when using drama in learning something about a given subject. Therefore some ideas of drama as art education will be briefly reviewed as well. Connections to general and language learning theories will be briefly discussed. There are a few writers specially concerned with using drama and arts in language teaching, whose ideas will be reviewed in detail.

2.1 A brief history of drama in education

Focussed academic attention has been paid to drama in education from

the turn of this century (Braanaas 1961). According to Salmivaara (1994), the concept of modern pedagogically focussed drama appeared around 1910 within the school of progressive education. Salmivaara also notes that the first British drama teachers' association was founded in the 1930s. It provided teachers with practical advice and gave them the possibility to acquire an academic degree in the subject. At the same time Winnifred Ward developed her creative dramatics- method in the United States. She used acting to enforce literary studies and to support her students' vocabulary development. From then on, as Salmivaara (1994) and Braanaas (1961) say, Peter Slade's child centered thinking and seeing drama as play and children's play as dramatic art became central in the field. In the 1940s and -50s the idea of using drama in education spread also to Scandinavia. Salmivaara (1996:24) notes that the best known writer on the subject in the sixties was Brian Way, whose main focus was on self expression, and drama as art was secondary in comparison to the development of self. Then, as Braanaas (1961:181-185) also notes, from the 1970s onwards Dorothy Heathcote has been one of the greatest influences on drama in education. She focuses attention on taking roles and learning meanings and values through them. Gavin Bolton in the 80s developed Heathcote's ideas and has become an important writer on the subject. To sum up this development, Viranko (1997) influenced by Rasmussen's ideas, describes the four waves of the history of educational drama in England, through this century, as follows. The first wave headed by Cook and Caldwell concentrated on the educational advantages of school plays. The second wave included names like Way and Slade, who stressed child centeredness, personality development and knowledge of the self. The third wave used the dramatic arts as a way of gaining knowledge. This wave was influenced mostly by Heathcote and Bolton. The fourth wave, the situation today, can be described as eclectic, each educator can choose his/her own direction, goal and tradition in their own teaching.

Terminology on drama in teaching has varied greatly. Such terms

as *creative dramatics*, *dramatic play*, *drama pedagogy*, *drama in education* and *educational drama* have been used to mean approximately the same thing. In the last few years also the term *process drama* has sprung up. I will use the two terms *drama in education* and *educational drama* as well as *classroom drama* to draw attention to drama used in education, ie. an educational method. The choice of terminology is linked to the question of how drama relates on one hand to its status as a teaching method and as an aesthetic art form on the other. In the current academic discussion, according to Salmivaara (1994), Bolton (1986) and others, there has been a lot of debate on the role of educational drama and how it relates to dramatic art and aesthetic values. In the end it is up to each writer and teacher to place the educational drama they use on the continuum from a strict learning medium to an art form. Whether this continuum is needed to define the goals and expectations of drama has also been under a lot of discussion in the last years but it has its advantages in bringing some clarity into the language learning oriented focus of this project.

For the purposes of this study, drama is placed near the learning medium end of the above mentioned continuum. As I am dealing a course in which teaching language is the main goal, drama is primarily seen as a method to enforce language learning. However, it would be unwise to completely disregard the aesthetic and self-consciousness raising aspects of drama in education and the importance of learning about drama in general. The more the practical elements of drama and language teaching intermingle, the more equal the learning perspectives of drama and language learning become. In practise a rather equal relationship between the two may be most fruitful. Both phenomena have an important role in making learning a pleasure and of meaningful from the learners' point of view. They support the idea of educating a child or a student as a whole person, including her/his emotions and knowledge of the self.

This brings us to the thin line between drama in education and games and play. Many writers acknowledge the idea that drama in

education has developed at least partly on child play and its variations. Gavin Bolton (1981:36) states that: "Spontaneous drama stems directly from make-believe play, and right through to the art form of theatre..." This notion is largely based on Piaget's categorization of children's play into games, practice play and symbolic play. This categorization involves the basic idea of how children learn and develop. According to Piaget, games can primarily be defined by their dependence on socially determined rules, as in for instance, football. Practice play means play where action is repeated for its own sake as in practising how to kick a ball. Symbolic play, the stage of child development that is most interesting from a drama teacher's point of view, is play where some fictitious and/or absent action and/or context is represented through play. Using this ability to bring elements of the surrounding world into play and into the child's own hands through imagination and imitation is very similar to a successful learning experience through a drama process.

2.2 Defining drama in education

Drama in education is a constantly evolving concept, its definitions depending on each practitioner or researcher involved. This portrays the eclecticism in using drama in education today, mentioned above. There are, however, some elements and traits most definitions of educational drama have in common and which can therefore be seen as core elements of the concept. Initially, according to Holden (1981), drama asks the student to portray himself /herself or another person in an imaginary situation. Neelands (1992) describes this as taking roles and adopting different viewpoints in real-like experiences. He goes on to say that drama creates vocal and active responses to imagined situations. This can be done alone or with another person and can be performed for a larger group of people as well, although this performing is by no means necessary to the process. Usually, as for instance Heinig points out (1974), dramatic processes include some kind of a conflict or tension that motivates the activity to move on. Most writers agree that classroom

drama is a practical activity based on this kind of imaginary portrayal of any given situation. Neelands (1992) among others points out that it gives the students the opportunity to use movement and space, as well as the accustomed channel of speech, in making meanings. Dramatic activities, however, do not solely consist of portrayal of self or others in imaginary situations. There are many related activities that can be seen as a part of the drama process that do not necessarily fit this description. These could be described as *warm-ups* and *exercises*, which again can have many forms and ways, their main function being setting the stage and opening the mind and body for the actual imagined experience. Drama also mostly requires some kind of *discussion* and *reflection* of the actual drama process itself. I will return to the classifications of drama exercises later on in chapter 2.6.1. Classroom drama can consist of smaller or larger processes depending on the available time and resources as well as the experience of the teacher and the students. As long as there is an imagined experience involved, the action can be defined as drama work.

Gavin Bolton (1981:17) divides the most frequently used dramatic action into three categories: *exercise (A-type drama)*, *dramatic play (B-type drama)* and *theatre (C-type drama)*. They represent an idea of drama in education that has greatly influenced all drama teachers including those in Finland, and his typification gives an idea of how large a range of activities drama can include. All of these types of drama can be useful within any use of drama in a classroom.

Dramatic *exercises* can be based purely on experience (such as listening to the sounds of the street outside), or may drill dramatic skills (as imagining what the sounds of a street could be like). They can also be small dramatic exercises (such as an interview or acting out a car crash on the street) or games (like most ball games, concentration games and others) or even exercises carried out through other art forms (taking pictures, writing stories). Bolton (1981:20) explains that these exercises usually have a clearly determined time-frame, are done alone or in small groups, have clear goals, have a defined form, and often lack

intensive emotional charge. The definition is rather open-ended and includes most stage setting and preparing activities for more advanced drama activities. Dramatic exercises serve an important role in most drama processes but are not all there is to using drama in education.

Dramatic play resembles the symbolic play mentioned above (Bolton 1981:22-23). It is usually connected to a place, a situation, story or certain characters (Bolton 1981). Dramatic play is spontaneous and there are no clear set goals or time-limits as such. The form of the action is not set beforehand and depends on the participants choices. The course of the action is shaped by individual choices as well as group negotiation. There is an intensity of action and a possibility of intensified emotional reactions. The experience of dramatic play is built on the plot, context and underlying theme. However, the level of thinking can be rather superficial and is often mainly focussed on what is going to happen next. Dramatic play requires a lot of energy and cannot be duplicated to be performed again later.

The category of *theatre* involves an audience (Bolton 1981:24-25) This audience can be the other students or classes from the school but the basic idea of working on something in order to perform it to others is always present. Clarity of speech and definitiveness of form are seen as crucial goals of the *C-type drama*. The dramatic actions demand a high level of co-operation from the participants. There is a strong sense of an event in the air, which has a positive effect on the atmosphere, however at the same time strengths as well as weaknesses are much underlined having the performance in mind all through the process.

Bolton's idea of drama in education in practise is to freely combine elements from all of these categories into a non-defined and evolving, *D-type drama*. The aim of this type of drama is to better the students' understanding of the world and themselves. This links Bolton into a holistic tradition of drama in education together with Heathcote and Way. This classification of drama is useful also in any attempt to best define the activities involved in *drama as service* for the purposes of planning a course as it includes all forms of drama that can be used

in an eclectic manner to reach the pedagogic goals of the work.

Many theorists, including Brian Way (1976), see drama as an overall possibility to learn. Way draws attention to the student's image of the self. He claims that drama activities can gradually affect the student's understanding of his/her possibilities through learning about the self. He also claims that drama should not be secluded as a separate subject fitted in its own niche in the curriculum. He rather sees drama as a useful tool of teaching other subjects and themes as a way of building a continuum of knowledge from different fields. He believes that drama can be fitted into all kinds of teaching without disturbing the students' learning and that the use of creative methods can even better the students' academic performance. The wider scope of drama as a way of general learning of the world and the self, or as Neelands puts it, "a vehicle for exploring human nature and experience." (Neelands 1992:5), is always present in drama work. It is the base on which the use of drama for learning other more specific themes and issues is built on.

Gavin Bolton (1981:164) divides the *effects of drama* into three categories: the *personal*, the *universal* and the *analogical*. The personal effect generates changes in the student's consciousness of the self. The universal effect of drama brings forth an experience of moving from observing isolated issues into a larger theory in principle. The analogical effect has to do with the ability to connect issues from totally different contexts due to their similarity in some trait or another. Discussing the effects of drama sessions is always important to find out what the students have learned from it. All of the effects cannot naturally be seen right away in class but appear later, after a while of processing the experience, yet it is always useful to discuss the drama activities in order to link them into the world outside the classroom.

2.3 Advantages of using drama in education

The advantages of using drama as a teaching method are various and most of them can be seen in any given drama process. Drama is a

holistic teaching method; it combines the use of many aspects of learning and can seek several goals simultaneously. According to Heinig (1974) the goals of, and as such, advantages within educational drama include bettering the students' *language- and communication skills*, strengthening their *problem solving skills*, allowing them *personal creativity*, helping to build a *positive image of the self*, seeking for *social consciousness*, deepening the students' *empathetic skills*, clarifying their *values and attitudes* and understanding *the use of dramatic art form as a part of school work*.. These goals can be seen to belong to any drama process and, in addition, there can be many aims that are specific to the topic at hand such as learning about an event in history or learning to communicate in a foreign language. One must, however, be careful not to let the multitude of possibilities and goals blur the focus of the work and some form of prioritisation of them may prove useful to prevent this. However, on a basic level all goals can be seen as equally important to the drama process.

According to Viranko (Kanerva & Viranko 1997) educational drama affects all areas of learning. She points out that drama in education affects the affective, the cognitive, the social, the aesthetic and the physical sides of the student's learning. This can be seen as a definite advantage for both keeping the student's interest up and especially in teaching the student as a whole person

Educational drama reaches many different levels of communication. The dramatic experience creates in the students a genuine need to communicate as the outcome and course of action is not known beforehand. Picturing a situation, often with some kind of a conflict, taking a role and genuinely trying to solve the conflict can be a very strongly empowering and motivating experience. The fact that not even the teacher knows the right answer or outcome to the situation at hand increases the feeling of being able to control the situation. According to Brian Way (1976: 130-169), drama concentrates on many different kinds of activities to enhance the students' use of speech and language and he claims that every child has from a very early age an

innate emotional understanding of language and its sound structures. He points out that with speech as well as other particles of the self, the goal of drama is to develop and enrichen the knowledge that is already there. According to him, the main goal in speech development through drama is to make the student understand and trust his/her ability to express feelings and facts through speech so that his/her speech as a whole is under his/her own control. This confidence can be achieved through a lot of different exercises in a critique-free environment. For Way, and drama teachers in general, there is no one defined right way of saying and doing things in the classroom. The emphasis is on communication of meanings and emotions. The range of communication is considerably widened by bringing in non-verbal communication. This can help students having trouble with producing speech as they can fill in the gaps with symbolic movement.

Brown (1994) presents Gardner's (1983) list of different types of intelligence. This list includes linguistic abilities, logic-mathematical intelligence, spatial intelligence, musical intelligence, bodily-kinesthetic intelligence, interpersonal intelligence and intrapersonal intelligence. All these intelligence types can be reached through drama in education. Drama activities can combine the use of many different types intelligence, and which kinds of knowledge are used depends on the situation and the participants. The ability to bring together different kinds of intelligence types makes drama a very holistic way of teaching things. Drama at its best encourages students to use all their knowledge and intelligence and not just a particularised part of knowledge as can happen when using more traditional methods.

The students' problem solving skills can also be enhanced through drama work. Again, the absence of right answers and unknown outcomes of the drama processes allow students to use many different kinds of problem solving strategies. There is less pressure for accuracy when the course of the action is not completely defined beforehand. This open-endedness encourages the students to combine their existing knowledge and skills to move the situation onwards. The attention is

not only on the outcome and 'answers' to the arising situations and questions but also on the way the students have reached these solutions. Viranko points out that drama is not just learning by doing but also learning by analysing and organizing (Kanerva & Viranko 1997:140). The students can use ways of inducting and deducting knowledge that often are not used at school. According to Neelands (1984:1-7), the focus of drama work is in the process. This should encourage the students to make their own meanings instead of repeating existing ones. However, one should be aware of the dangers of moving from controlled open-endedness into uncontrolled and unfocused activity, which can be avoided by good planning. Even though no-one knows what the exact outcome of the process is, the teacher should have an idea of what is sought after through the drama and how the situation may develop. The feeling of direction and meaning within the drama can be built in many ways, for instance by guiding the process through the teacher-in-role technique taking a role within the drama, or from outside the drama as a teacher.

The students' use of personal creativity is strongly encouraged within drama activities. This has to do with all skills at use within a drama process. The possibility to use all their existing skills in new combinations to fill in the gaps and to tie together the open ends of a situation pushes the students to experiment and learn through the drama situations. Drama, as Heinig (1974) puts it, requires imagination and inventiveness. Getting used to using them in class can encourage the students to use their natural creativity. And Neelands (1992:7) points out that drama develops the imagination's ability to 'make believe'. Finding creativity through solving problems with imagination and creating texts, moves, and pictures of one's own can build self-confidence. Aesthetic pleasure and the pleasure of creating something new and original can and should become an important part of the drama experience.

The effects of drama in education on the students' personal growth and knowledge of the self are the central focus of many theorists in the field. Brian Way underlines the importance of developing the

students' knowledge of the self all through the drama process (Way 1976). He draws attention to the students' image of the self as a combination of emotions, speech, physical self, intellect, imagination, concentration and the senses (Way 1976:25). The goal of bettering the students' knowledge of the self is very closely linked to the development of empathetic skills, values and attitudes and social awareness. However, the practise and learning of more practical skills and experiences of the more physical sense can not be forgotten as a part of learning of the self as well.. The knowledge of the body and its limits and abilities is important in any drama process.

Drama is an effective tool in looking into the social context affecting human actions. Raising the student's social consciousness in relation to the world he/she lives in is an important aim for any education and in an imaginary experience many social situations, otherwise out of reach in the classroom, are brought in close contact to the students and they can experiment with emotions, decisions and actions within these imagined contexts. The social context also involves communication with other cultures and subcultures within the students' own world. It also includes the social networks within groups of students. Drama is a shared form of cultural activity, as Neelands (1992:4) points out. It is a way to connect with other human beings through the shared cultural experiences the surrounding world of information and media, but also the more traditional aspects of the students' cultural background provide important insight into the cultural continuum they live in. In this time of increasing information flow, it is important to learn to use and choose the information important and relevant to oneself. In drama processes the students are encouraged to use all the information they have, not only the textbook knowledge but knowledge and opinions of the world at large. This can help understand both the students' own culture as well as other cultures.

Empathetic skills can be enhanced through drama work. Experimenting with choices of words and actions in real-like but nevertheless an imagined environment can help students see how

human actions affect their own and others' lives. Taking the role of someone distressed, discriminated or otherwise stressed can open up the students' eyes to better understand and empathise with other human beings in different situations. Drama offers possibilities to get in touch with the emotional. This working together with emotions gives the participants new means to put themselves in the shoes of others. Sharing emotions and activities helps the students to develop a sense of understanding that is not otherwise much stressed within education.

The imagined experiences of the drama processes can bring the students to think about their attitudes and values in relation to the topics at hand as well as more broadly connect them to the outside world. The experiences in different roles can trigger students to re-evaluate their opinions of the topic at hand. Taking the role of for instance a bullied student or a teenage mother can really open the students' minds to ponder over their own values. The role performances, especially at beginner level, can often be very scetchy and even prejudiced but through this stage of scetchiness, discussion and the experiences of trying out the roles the performance can become deeper and more thoughtful.

There is also a need to co-operate in order to make the drama work. Reacting to other participants' needs and requests, negotiation skills, listening and observing skills, learning to give feedback and other important co-operative skills are needed when taking part in a drama process. Role-play works best when all participants are aware of the others' actions and reactions. Co-operation makes the work more coherent and group/audience reactions and feedback provide a chance to learn from others and see ones action through others' eyes. This development, like all the other learning processes of educational drama does not happen instantly but rather takes place gradually and in some cases does not happen at all. The possibility for development is always there but to achieve co-operation requires many things from a comfortable atmosphere to activities that demand genuine responses and provide a real need to co-operate.

2.4 Practical Aspects of Drama in Education

Most theorists agree that drama can be used with all kinds of groups and students as long as the method is introduced gradually and the activities are chosen with the specific group in mind. However when already working with drama, students face many demands in different skills to make the drama work. Successful drama demands the students to pay attention to their social, linguistic, aesthetic, cognitive and physical skills (Kanerva & Viranko 1992). The students need to take part in a learning contract that defines the boundaries of dramatic action as its freedom of choice can be misunderstood and may cause disorder and distract attention. This contract is named the *learning contract of drama* by Neelands (1984:24-31) and it is built on teacher and student attitudes already existing in the classroom. This contract can be implicit if there already is an understood set of negotiated ways of being in the classroom or if there is yet no such understanding, the contract can be made explicit by negotiating and discussing it in class. The purposes of having a contract are manifold: it builds a partnership between teacher and the group, it defines what each participant invests in the drama, it shows the unavoidable demands of drama for both student and teacher to build a successful process, it demystifies drama as an art form and learning method, it helps deal with arising problems and opens a dialogue for commenting and reflecting what is happening in the classroom.

Drama situations need to be comfortable and focussed in order to encourage students to use their imagination and creativity. Good planning and a functioning learning contract are essential for a successful drama process. However, drama processes need not from the start be long imaginary journeys that take hours if the students or the teacher do not feel up to it. Drama can be fitted to its purpose and the existing skills of the participants. Many writers, like Heinig (1974:39) advise the beginning teachers to start with smaller units of drama among the other classroom activities to prevent themselves and the students

from feeling uncomfortable.

According to Wagner's notes on Dorothy Heathcote's drama practises and theories (1979), Dorothy Heathcote has defined six areas where the teacher should find his/her own threshold of being comfortable to help a teacher keep his/her drama activities under control. These *thresholds* are *decision taking, noise, distance, size of groups, teaching registers* and *status as a teacher* (Wagner 1979:34-41). These affect the planning of the drama and are dynamic and changeable.

The role of the teacher when using drama as a teaching method can be rather different from the more traditional setting of the teacher being an expert with all the answers and questions ready for the student to answer correctly or incorrectly. When using drama, the teacher must be ready to step aside from the leading role and authority in everything that goes on in the classroom. This does not mean losing all authority and control. Having defined the above mentioned learning contract of drama and the teachers' own thresholds when planning and beginning the drama, there should be an idea of the teacher's part in the process. The challenge for the teacher is to smoothly use all the possibilities the drama situations bring, to encourage the students to think for themselves. When doing smaller drama exercises it may be wise to step aside and let the students develop their own story and conclusions, or if the teacher feels comfortable about it there is a possibility to use anything from a guiding role to the *teacher in role- technique* introduced by Dorothy Heathcote (Wagner 1979) and developed by Jonathan Neelands (1984) among others. In this technique the teacher takes a role within the drama that best serves the drama process at hand and in that role he/she directs the drama from the inside. This technique offers the students a model for role-play and use of language, provides the group with confidence in being in a role, makes it possible to step out of the student-teacher relationship in an imagined reality and is a means of communicating meanings through the language of theatre (gestures, voice, space and other means in symbolic use).

One of the latest developments within the practises of drama in

education is the concept of process drama. This form of drama, very much influenced by Dorothy Heathcote's works, presents a very open-ended structure of drama use. Process drama as such does not bring many new conventions (forms of drama use, such as improvisation or still-images) but rather is a new way of putting together the conventions to form longer thematically more coherent units of drama that follow the ideals of spontaneity and meaningfulness and personal growth that drama in education has been trying to approach. According to Cecily O'Neill (1995:12-13), one of the best known theorists on process drama today, the key characteristics of process drama are its purpose to create a dramatic "elsewhere" proceeding not from a prewritten scenario or script but rather being based on a pre-text. This is built up from improvised, composed or rehearsed episodes that stretch over a timespan that allows this kind of work. This involves the whole group in the same enterprise and there is no external audience as the participants themselves provide the audience within the drama (O'Neill 1995:12-13). Process drama demands letting go of pre-determined structures and leans on the idea of learning from the process. According to O'Neill; "In process drama, the outcome of the journey is the journey itself. The experience is its own destination." (O'Neill 1995:67). This is an ideal that has been somehow included in most drama theories but process drama is perhaps the first educational drama concept to take it this far. Process drama is constructed on a pre-text or some other kind of a context on which the drama is built according to the participants' reactions and ideas. Allan Owens and Keith Barber (Owens & Barber 1998:17), experienced practitioners in drama, note that it is built on drama elements, which are also basic elements of the art and aesthetic form of drama. These are tension, contrast, symbol, metaphor, metaxis (the simultaneous combination of the real and the imagined world), drama form, drama skills and the general drama frame which includes all the above mentioned elements (Owens & Barber 1998:17-18) Process drama demands quite a lot of knowledge of drama and its conventions from the teacher. On the other hand the teachers are in a changing role

of a guide, a “liminal servant” or “guide without a map” (O’Neill 1998:66), helping the participants through into the imaginary experience of a world ‘in between’. The teacher provides the conventions and guides the activities, the content of the activities coming from the participants. According to Owens and Barber (1998: 14-15), a process drama is built on a drama contract, belief in the drama, commitment to the activities, social health of the group and protection in the drama (a safe atmosphere). Basic concepts of the work also have to do with roles, situations, focus or goal, perspective and the various drama conventions available within the scope of drama work (Owens And Barber 1998: 16). Some pretexts and frameworks of process drama have been collected to help the practitioners but basically this is one of the most unpredictable and context bound forms of drama there is. The proceedings can be described in retrospect but the planning and putting a process drama into practise is a very unique and open-ended process. The use of process drama in Finland is only beginning to emerge within drama in education in practise. Classroom drama is often still at the level of a more short-time oriented basis.

The conventions of drama are manifold and it is of no use presenting all different possibilities of drama conventions here. Some of them will come up within the drama and language teaching chapters and more are available from many different sources. The main point is that there is a variety of conventions, some more suitable for setting the context, some for working with the drama itself, some for dealing with, evaluating and reflecting on the issues that have come up (Owens And Barber 1998:30). The activity oriented conventions include, among others, improvisation, hidden thoughts, tv-reportage, still-images, narratives, reflecting can be worked out through rituals, marking the moment, collective drawing etc. The teacher can choose from this variety the most suitable for their purposes. Abundant amounts of resource books are available for this purpose and the conventions tend to be the same within most kinds of drama from sociodrama to classroom drama. Whether one is working on a shorter session or a Process drama,

the choice of conventions is one of the teachers' main duties and getting to know as many conventions as possible a necessary task for anyone interested in working with classroom drama.

2.5 Drama and Language Teaching

When it comes to using drama in the language classroom there are many advantages that can be seen to help the students learn to use the target language. A brief look at the tradition and ideas of pedagogic theories for language teaching is necessary when placing drama in education within this special field of teaching. Then a more thorough look will be taken into what drama in education in the context of language teaching and more specifically second language teaching can be.

In addition to understanding grammar, reading and writing skills in a foreign language the student needs to have good *communication skills* in order to use the target language effectively. Communication skills include body language as well as oral and writing skills. As a holistic method drama can bring together important language skills and through experience and action enhance them.

Language teaching has moved on through a history of many pedagogic trends and practises. Language pedagogy is strongly connected to what is known about language learning and language acquisition although there may not be a one-to-one correlation of acquisition theories and teaching practises (Brown 1994). Also classroom practise tends to move more slowly than research, slowly integrating new knowledge into the everyday teaching processes. The focal point of teaching has moved to a great extent away from grammar and translation to repetitive drills and onwards to communication, which is seen as a crucial part of language teaching today. A certain eclecticism can be seen in the freedom of methodological choice for individual teachers in practise, but the classroom activities do in the long run depend quite a lot on the teaching material and general syllabus-design that is more

uniformist and based on defined notions of language learning. It seems to be up to each individual teacher to make the most of the material, time and money available and to create a comfortable and supportive learning environment for the language learners. Both some general and some language oriented teaching theories can be seen to touch the same ground as drama in education theories.

2.5.1 Experiential and co-operative learning

On a general teaching theory side Viljo Kohonen brings up the ideas of David Kolb's *experiential learning* into language education (Kohonen, V 1988). He defines experiential learning as activating, action-based learning that touches the student in an all-round manner, that appeals to the senses, experiences, emotions, mental images and imagination. The essential idea is that the learner is in straightforward contact with the target phenomenon through personal experience. Experience is the basis of learning but will not function without observation and reflecting of the target phenomenon through conscious understanding and conceptualisation. Learning is seen as a circular process where personal experience, conceptualisation and reflection and active and applied activities follow each other in a cumulating process. Whatever the learner's learning style, the experience functions as a connecting surface to build the information and concepts on. Kohonen sees experiential learning as a worthwhile view to be taken into account in language learning as well. Kohonen (Kohonen, V 1988) connects experiential learning to *co-operative learning*, i.e. learning based on team work that is based on combining the individual information and experiences that each participant already has and/or has acquired during the process. Co-operative learning again can easily be fitted into the framework of drama in education. Kohonen also underlines the importance of the students' independence and self-reflection as well as teacher-student co-operation rather than teacher centeredness. He points out that the subjective experience of the ownership of learning is based on the

feeling of being able to affect one's own learning which is apparently strongly connected to the students' motivation. Experiential learning from a language teaching point of view attempts to take on a holistic view of learning connecting the general educational goals as well as language learning goals and the more theoretical concepts of language, culture and learning into an idea of language learning as language education instead of language training. As it is impossible to predict all the possible future language situations and uses a learner may need in practise when using the target language, language education and experiential language learning focus on language attitudes and development strategies and cultural learning in addition to the basic language skills. Experiential language learning is based on conveying a notion of language, language skills, culture and communication, an idea of self and personal growth and an idea of learning and learning skills.

The idea of experiential learning can be connected to using drama in the language classroom as well. As a teaching method drama provides a possibility to use experiential learning in practise. It has all the main ingredients of an experiential learning process. Drama is action-based and it appeals to the students' senses. Through dramatic exercises learners get a straightforward contact to the target language. This experience can help them to connect all the information and knowledge already existing and available into a more holistic understanding of the language. Drama requires co-operation among students as well as between students and the teacher. Drama conveys knowledge of the target culture and language and, as mentioned above, drama can teach the student about the self and enhance personal growth. Students can work rather independently in most drama processes and they can use different learning strategies to make the drama work. This can help motivate the students through a feeling of empowerment when it comes to choices made in the learning process. Observation and reflection are also an important part of the drama process, which can be seen as a similar process to the cyclical form of

experiential learning. Language can be seen from a holistic point of view through drama as dramatic exercises bring up the target culture, language skills, body language, proxemics, student personalities, problem solving skills, co-operation and general communication skills.

2.5.2 Communicative language teaching

The educational benefits of drama in education for teaching second languages can be seen as based largely on the communicative functions drama can offer. The basic nature of language as a means of communication directs the students' practical learning needs into the field of making and understanding meanings via the target language. The most significant benefit of using drama in the language classroom is that it helps students to learn and practise communication in real-like situations. The idea of *communicative language teaching* which approaches teaching second languages through "the ultimate goal of communication with other speakers of the second language" (Brown 1994:226), sprang up based on the idea of a *communicative competence*, connected to a *functional* view of language learning, a term that was introduced by Hymes and developed by Halliday among others from the early 70s onwards. The approach is based on the aspect of a competence that enables speakers to interpret and convey messages and to interpersonally negotiate meanings within specific contexts. The context bound nature of communicative competence makes it of a relative, changing nature. It is always situation and participant dependent. However, communicative competence is a very central term within language learning and language teaching theories, and reaching such a competence may be something that can be supported by drama activities.

Canale (1983) divides communicative competence into *grammatical competence*, *discourse competence*, *sociolinguistic competence* and *strategic competence*. This is only one way of dividing communicative competence into smaller units but it shows what basic

elements are needed to be able to use the target language in spontaneous communication. Sociolinguistic and strategic skills cannot be learned without experimenting with real-like communication situations. The social registers, styles and understanding the social context of communication are very important in establishing meaningful communicative situations. The strategies which language users use to cope with their lack of knowledge and skills in the language used to mend and prevent breakdowns in communication are likewise very important and often the need to be understood overrides the need for structural accuracy in real life situations. The command of both of these areas of communicative competence enhance the language users confidence and better their possibilities to communicate successfully. Drama in language teaching can grip communicative competence as a whole through the communication demanding situations it offers. Due to its unprepared and situational nature, drama can enhance the use of strategic competence, as well as through imaginary social encounters touch the students sense of the sociolinguistic competence. Drama is a line of communicative events through which the students can practise their discourse competence demanding them to use the language they are learning properly in practise. Grammatical competence may be left a little less room than the other components of communicative competence within a drama context but using the language and teacher and student feedback as well as the activities themselves can and should be made to touch structures and vocabulary as well.

The nonverbal elements of communication are both an important part of many communication processes and clearly culturally variable. Gestures, body language, eye contact, proxemics and kinesthetics of the communication as well as communication through clothing and other such visual factors are a part of conveying meanings, and therefore there are also noteworthy aspects in the second language learning. Nonverbal communication is naturally an aspect of communication which is very important within drama. Introducing them to the students understanding of communication can be achieved through drama

activities oriented in observation and experimentation with them within different contexts.

Communicative language teaching springs from the basic information on the communicative aims and nature of language use listed above. Brown (1994) points out that it is rather an approach than a method. Communicativeness is nowadays taken into account in most writings on methodology, resource materials and teacher training programs. It is already an established part of language teaching ideas. Often this approach is used as a part of the eclectic combinations of approaches the teachers use in practise. Its focus has been criticised of undermining the need for grammatical and structural exercises towards accuracy but its use as a part of teaching can be and is often considered useful. The communicative element of language can not be ignored, it is a part of the initial nature of language use.

The communicative approach to language teaching, as Brown (1994:245) has defined it includes focussing classroom activities on all of the components of communicative competence, not restricting them to grammatical or linguistic competence. Learning techniques are designed to engage learners in the pragmatic, authentic, functional use of language for meaningful purposes. Fluency and accuracy are seen as complementary principles underlying communicative techniques. At times fluency may have to take on more importance than accuracy in order to keep learners meaningfully engaged in language use. In the communicative classroom, students ultimately have to use the language, productively and receptively in unrehearsed contexts.

All of these aspects central to communicative language teaching are applicable as such to the characteristics of language use in a drama context. Practitioners such as Littewood (1981:7) suggests the use of role-play and dialogue rehearsals that closely resemble drama techniques at use. When it comes to combining drama and a communicative approach there is much in common with the approaches. Often very similar goals of fluency, receptivity spontaneity and authenticity are set for the drama work itself. The use of language in a

drama situation as the whole situation is often and mostly unprepared, unique and context related the focal point in communicating a message through. Drama prompts the participants to use language productively and creatively, the dramatic context provides immediately meaningful contents of communication. The drama context also enhances the students problem solving skills, to which the strategic competence mentioned above can easily be connected. The communicative approach to language teaching has strongly influenced the writers on combined drama and language teaching because of the strong connections in the goals and benefit.

2.6 Drama in the Language Classroom

The general need to practise the students' communication skills, oral representation and reaction skills can be easily seen as a very important part of language teaching. Drama reaches many of the students' skills and emotions, giving a pathway to better their ability to use the language. In a more detailed way Maley and Duff (1978:19-26) have come up with a communicative language teaching approach oriented classification of an SLA students basic *language needs*. These are: talking about facts, eliciting information, direct questioning, seeking confirmation, statement of opinion and justification, expression of certainty or uncertainty, suggesting, commenting, self-correction and reformulation, giving directives, and expressing agreement and disagreement. There may be many other lists of language learner's needs but this is quite sufficient to point out the communicative nature of language use and Maley and Duff have collected and tried out drama techniques (observation, interpretation and interaction) and exercises that can focus on each specific need mentioned above. Broadening this specific skill oriented approach into language as communication and drama as a means of learning about communication and learning to communicate there is reason to believe that drama can be one answer for trying to meet some of the students' learning needs in the language

classroom.

2.6.1 Language Theatre

Ulla- Maija Pasanen (1992) has developed a very functional term for using drama in the language classroom. She calls it *language theatre* (kieliteatteri). Language theatre is a language classroom where students practise their oral and communication skills through the art form of drama. Language theatre includes the broad units of drama conventions of *reading theatre*, *mimic exercises* and *pantomime*, *role-play* and *simulation*, *dramatising* and *improvisation*. Kohonen (Kohonen, L 1992) lists up similar definitions for drama exercises in the classroom adding the category of *warm up- exercises* into her otherwise very similar list of categories of conventions. Pasanen and Kohonen consider drama as essentially one of the methods to be used in the language classroom. They provide teachers with exercises that can easily be taken into the classroom together with other methods and at least in some instances without too much preparations involved. The writers agree on the advantages of bringing drama into the language classroom. Cecily O'Neill and Shin Mei Kao (1998) have considered a more broad and undefined idea of using process drama in the language classroom. All the writers have positive experiences specifically of teaching English as a second language through drama. Pasanen and Kohonen have worked especially in the Finnish elementary school.

Most writers who discuss the subject agree that drama can enrich language learning with experiences that otherwise would be left outside the classroom. Drama provides a possibility to practise communicating in the target language in real-like situations (Pasanen 1992, Holden 1981). Drama exercises are connected to life inside as well as outside of the classroom. Through drama :”...a bridge will be built between the language of the classroom and that of the world outside,”(Holden 1981:3) According to Maley and Duff (1979) the starting point of drama is life, not language. The language needs that drama

meets are a part of the communication needs of real life. The fluency of communication and getting a message through become more important than structural accuracy. Drama exercises, language theatre can offer a possibility, for example, to have an imaginary dinner party in Sydney or ask for directions in New Orleans, practise real-life situations like job-interviews and countless other situations. There is also the excitement of not necessarily knowing what happens next, just as in a real-life conversation where very few things can be planned in advance. Spontaneous, unprepared utterances are the basis of this communication. Susan Holden (1981:4) also reminds teachers of the use of spoken prose versus real language of communication in the classroom. She points out that real communication includes non-standard intonation patterns, variations in tempo, the use of pauses, stammers and errors in articulation, incomplete sentences, repetition, 'silence fillers' (ie. well, you know, er...), silences filled by grimaces and gestures and gestures which amplify the meaning of words. She also notes that communication constantly changes according to the roles, emotions and relationships involved. These features of language use are often forgotten in classroom practise and can result in confusion when the students attempt to use the language they have learned in real-life contexts. Drama can build up students' confidence in their communication skills through imaginary situations that include these regular irregularities of spoken language in social situations.

Drama can also help practise vocabulary and other more specific knowledge for some defined communication purposes, such as a shopping situation or a job interview and by linking it to the real-life situation it may build the students' confidence in using it in the real-life situation.

Language theatre redefines the social roles of the classroom (Pasanen 1992). O'Neill and Kao (Kao 6 O'Neill 1998:17) link it to a tradition of liberating education. Drama situations do not necessarily involve the usual teacher-student setting of authority/expert and - listener/learner. The teachers role is much more varied as is the

students' role. Students are often the experts and active participants in the process (Kao and O'Neill 1998, Pasanen 1992). Their decisions and choices have an influence in the classroom action, making the role of the student active, demanding their concentrated participation (Pasanen 1992). The teacher may take a role within the drama situation or direct the action moving from the traditional role of the authority to an observer, provider of information and possibly back again. The student's can have control of their learning processes (Kao And O'Neill 1998:17) In addition to the teacher- student roles, drama can break the other existing social roles between students building a possibility to, at least momentarily, change the dominance and submission patterns that often guide the classroom activities from within the group. The possibility to step into, for instance, the role of a disabled person and experimenting with the emotions and actions as well as communication can help understand what it may feel like to be disabled in everyday life situations. According to Pasanen (1992:17), this aspect of experimenting with roles provides a means of looking at the social roles as well as the effects of social roles on language use. Registers, variation in formality and communicating with different kinds of people can be brought into focus through the imagined experience of drama.

Drama is an effective tool of cross-cultural education, which is an essential part of teaching foreign languages. Drama, as Pasanen (1992) puts it, can be of great help in learning to know another culture, understanding a different lifestyle and encouraging empathetic peace-oriented attitudes. Nonverbal elements and stylistic culturally differing components can be traced through drama. Simulating cross-cultural encounters can provide new insight to the whys and wherefores of culturally based misunderstandings and encourages to solve these conflicts and readiness to communicate with people from different cultures.

Like any other drama process, language theatre provides a possibility to encourage the students' creativity and bring aesthetic education into the language classroom (Pasanen 1992). Aesthetic

pleasure and learning can prove to be a motivating factor for using one's own creativity. Both are also a part of the aims required from education in general in Finland (Pasanen 1992).

Drama brings out emotions that are often left outside the classroom (Pasanen 1992). Emotions affect the way we speak and listen and interpreting and expressing emotions in an imaginary context teaches students to take the varying emotions into account in communication. The imaginary context also enables all kinds of emotions to be expressed and let out without actually being focussed or directed to any real-life person but rather to an imaginary person in an imaginary situation. The acceptance of emotional variety in the classroom may ease the atmosphere a great deal, making it easier and more natural for the students.

Using drama can also provide the students with a psychological mask or cover (Pasanen 1992). The use of imaginary roles can help shy and unsure students to cover their lack of self confidence and enables them to experiment on communication without fear of losing face themselves by focussing attention to the role they are playing. The fact that all students can use their experience in putting together a role also offers means to cover the lack of skills in the target language. Body language, comical performances, mimics and all possible skills from knowing how to chop wood to riding a bicycle can be brought in to support the students' image of the self and to convey the message of the imagined role. This resembles real-life communication as most people speaking a foreign language sometimes need to resort to mimics and other expressive aids to get their message through.

Drama demands social skills and can therefore be an effective tool for social education (Pasanen 1992). Drama helps students get to know each other and trains students' skills of working in groups. Drama may bring up new skills and personalty features in classmates and change the social patterns through new information, ie. getting to know each other better. Co-operation is often a necessity to make the drama exercises work. The students are encouraged to combine their

different skills and knowledge effectively. The drama processes involve every student and help take the needs of the talented as well as the weaker students as each student proceeds with their personal knowledge and experience. The lack of pre-determined right answers and the process- like nature of drama help every student to feel good about their work without the pressure of the possibility of 'getting it wrong' and as most in-role-situations and drama exercises involve group work the students can reflect the problems together helping each other. In drama the talented students can use all their language and other skills but at the same time they need to take into account the whole situation and indeed try to communicate their information so that the others can follow. Drama develops the sensitivity to react to other people's emotions, messages and needs through the imaginary as well as the discussion processes. This exercises a certain sort of social flexibility that is a useful skill in any everyday social situation. This kind of flexibility is also a great help when communicating in any language.

Drama offers space in which to process the situation (Pasanen 1992). It provides the students with plenty of choice when it comes to each student's part in the work, their means of expression, the means of getting the work done and the outcome of each imagined situation. The course of action as well as each participant's responsibility is always open to negotiation. The mere fact that the answers and outcomes are not pre-determined can help students who feel they do not often have the conventional right answers to give to participate. Drama methods bring out unforced, unorganised and spontaneous development of action according to the readiness, skills, state of mind and energy of each individual student as well as the teacher. According to Pasanen (1992), this is as close as one can get to freedom of expression in a language classroom.

In addition to all the advantages of drama in the language classroom there is the natural benefit of having a good time and lightening up the school day (Pasanen 1992). Drama is fun and it encourages each participant to use her/his imagination. The possibility

to let go of some of the formalities of everyday school activities and simply enjoy oneself eases the work load of both teacher and student.

2.6.2 Means of practising language theatre

Brian Way (1967) provides drama teachers with the following categorisation of drama activities; *Concentration exercises*, *Sense exercises*, *Imagination exercises*, *Body control exercises*, *Voice and speech exercises*, *Emotional exercises* and *Intelligence exercises*. This classification follows the basic lines of activities and exercises most actors use in their profession. Most classroom drama activities and processes are a varying combination of these kinds of exercises. Pasanen (1992) notes that the exercise form in the classroom often follows the three step pattern of moving from introductory exercises into role-play and finish in discussion of what happened. Language theatre includes all of the above mentioned types of exercise and often the threefold form is also involved. The teachers choice of conventions and exercises depends on the subject matter at hand, the size of the group, the age of the students and many other variables. There are countless activities to choose from and a certain classification of different exercises can help design and develop the most suitable classes and courses for each group and topic. To better explain language theatre in practise a more specialised categorisation of the exercises and activities involved is needed. Pasanen's (1992) list of activities ranging from *reading theatre*, *mimic exercises and pantomime*, *role-play and simulation* to *dramatisation and improvisation* mentioned earlier above clarifies the practical use of language theatre. The idea of warm-up exercises mentioned by Kohonen (Kohonen, L 1988), should also be included as they can be seen as an essential part of many drama processes in practise. These activities will be introduced one by one to clarify the picture of all the different uses of drama in the language classroom.

Warm-up exercises have many different functions in the classroom. They can aim to better the students' concentration or take the

form of sense exercises, they can aim at group cohesion, they can also function as a wake-up call for the imagination or they can simply function as a cheer-up and actual physical warm-up for the class in order to prepare them for the following activities. Warm-up exercises do not necessarily involve much speech even in a language class, although the instructions should always be given in the target language. According to L.Kohonen (1988:39) warm-up exercises aim to get the student into a state of mind where genuine communication can happen. She states that they help create an atmosphere of trust and co-operation that is essential for working in a group. Most drama processes begin with some kind of a warm-up. Warm-ups can also be used in the beginning of any other type of teaching/learning session to create a good, relaxed atmosphere. Warm-up exercises can take many forms, depending on the reason they are used for. The possibility to combine different kinds of aspects and forms are limitless.

L.Kohonen (1988:41-46) divides warm-ups further into four categories which include *getting-to-know-each-other games*, *I-trust-you-exercises*, *concentration exercises* and *relaxation exercises*. I would add *physical warm-up exercises* into the list as a separate unit for sometimes that is the primary function of warm-up exercises in practise.

Getting-to-know-each-other games are essential especially when working with a new group and starting a new project. They help students learn more about each other and also help build group cohesion. These exercises are mostly different kinds of games dealing with learning each other's names, hobbies as well as simply taking physical contact. These exercises often require concentration and rather fast physical or verbal reactions as well as ability to memorise information. I-trust-you exercises build group cohesion and trust among students. They are very useful when starting with a new group or working with groups with cohesion problems and also come in handy when introducing drama as a new learning method, after all, drama and group work in general requires a certain level of trust to be fully functional. Most trust exercises do not require a lot of speaking but rather have to do with proxemics and

physical activity.

Concentration exercises as such vary greatly. They are almost always a part of learning through drama. According to L. Kohonen (1988) the ability to concentrate is essential in drama work as well as in life in general. She defines concentration as the ability to focus and keep the attention on the activities and facts at hand. Concentration exercises help to keep the focus. Simple games are often most suitable for this purpose. The age and level of language skills need to be taken into account when deciding on which exercises to use. Following simple instructions in the foreign language can be a good exercise for young beginners but would probably bore more advanced and older students who could enjoy a speedy multiple stimulus exercise more. Concentration exercises require fast reactions to different kinds of stimulus and can affect all or some of the senses often requiring both physical and verbal responses. They should leave the student alert and focussed.

Relaxation exercises have a similar effect through a different kind of form. They are a very important part of drama work, because shaking away the tensions of mind and body is something one can learn to do and practise. Relaxation exercises also provide a way to open the senses and calm down the atmosphere. Therefore, they can be used in the beginning of the class to create a comfortable state of mind or they can form the final exercise to ease the tensions of the work done. There are many forms of relaxation from soothing music to massage to choose from. Music, sounds, silence, space, movement and concentration are often a part of these exercises.

In addition to Kohonen's warm-up exercises I want to point out the importance of simple physical warm-ups. Drama activities require the students to get up from their seats and use their body as well as their mind, this step can suddenly feel awkward, so physical warm-ups are used to get the students to gradually use their bodies and feel in control of their actions. Physical warm-ups can also function as a cheer-up activity for a tired, quiet class, or a time-filler in any everyday lesson. A

short activity of ordinary games, such as playing catch, ball-games, rhyme-games or such as well as miming imaginary sports and games like football or figure skating can do the trick. Real physical action can also help relax and concentrate after letting out some of the steam of a school day, naturally the effect can easily turn upside down into a hyperactive fuss, so control is important in these exercises. Warming-up in a way or another is crucial for the class atmosphere and a suitable combination of these different types of warm-ups can be compiled by each teacher for their own specific needs.

Reading theatre, dramatising the texts read in the language classroom, introduced by Pasanen (1992:26-30) as one of the components of language theatre, is a simple and clear way to start bringing drama into the everyday language teaching. The students do not yet have to leave their seats, they can experiment on different types of reading from the safe location behind their own desks. Reading aloud given texts, dialogues and stories is something that is done in most language classrooms every day. Reading aloud aims at bettering the students pronunciation and general fluency of speech. The texts can be read in turns, all together or in pairs. Students can read after a tape or teacher, or all with their own pace or all with a more unified rhythm. The text can be anything from textbook material to poems and rock lyrics. The dramatic touch can be reached through adding tones of voice and emotions into the reading practise and enlivening roles in textbook dialogues. This mostly works best reading in smaller groups. The general idea is that the teacher should encourage lively reading with varying tones of voice. Naturally also pronunciation must be taken into account but, if possible, not by pinpointing individual student's mistakes but rather gathering up the most frequent mistakes as well as the positive elements of each reading and pointing them out to class after the exercise. The techniques of reading theatre vary from the read-and-look-up- technique, to reading in tones, combined reading, reading drama, and even taping a radio play. The special advantages of reading theatre have to do with its small demands for dramatic movement and

arrangements, its quality of bringing emotional expression into classroom reading and the focus on pronunciation and fluency that naturally comes with it.

Pasanen (1992:31) defines *mime* as using expressions and body language. Pantomime, according to L. Kohonen (1988:46) is a nonverbal interpretation of a story or idea through gestures, movement and expressions. Using mime brings the often forgotten particles of body language into the classroom communication. Real life language use is full of situations where some sort of miming takes place to fill gaps in the vocabulary. Miming simple messages and using mime to support speech can be rather easily introduced to language classes. Guessing games using mime are fun and easily variable into dozens of forms. The basic idea is that the 'mimic' attempts to mime something (an action, using an object and so on) and the others try to guess what she/he is miming. One can also for instance replace one (often repeated) word in a dialogue or text with mime and the others have to guess what it is. The subjects that are pictured through mime can be chosen by students or the teacher or be given out randomly.

As a form of mimic expression *Total Bodily Response (TPR)*, as introduced by Asher (1977) and used by Pasanen (1992), requires students to react to oral instructions by another student or the teacher is another example of using mime and language together. Giving and taking instructions is one of the communicative tasks of language and can be practised this way. The action usually takes place in a large group, so that the students do not have to be that afraid of making mistakes. Also, in a group, observing others can provide with new information and fill in the gaps of one's own vocabulary. The stimuli can be in the form of instructions such as "Touch your nose!" or the students can be asked to imagine they are the protagonist of the story the teacher or another student is reading and do whatever he/she/it does as the story goes along. When reacting to stimuli in the target language the student can note how much they instinctively understand and when working with a more experienced group both language- and drama wise,

the joy of more and more dramatising can take place in these exercises.

Using *role play* and *simulation* in language teaching is by no means a new idea. Role play is easy to arrange in classroom situations and has often been used at least in some form by most language teachers. Role play can be described as a fairly controlled form of drama exercise with role-descriptive cuecards and a given conflict of interest/situation for the students to work with (Pasanen 1992, Holden 1981, Livingstone 1983). There may even be a dialogue-base to work with. The same situation or roles can be tried with different ways for instance changing the primary emotions of the characters involved. Role play is usually acted out in small groups or pairs and not performed to anyone, but variation in these aspects can be made according to the students and teacher's needs. Simulation is a very similar activity, originating from business-training, the difference between role play and simulation can mostly be seen in the amount of background information given. In simulation the conflict of interest is more important than the role whereas in role-play the role itself absorbs most attention. Another thing that separates these two types of activities, according to Pasanen (1992), is that the simulation situations seek for a role very close to the role the students are trained for, role playing scenarios are much broader. The concepts, however overlap and are both often used to describe approximately the type of exercise defined above under role play.

Role playing has many straightforward advantages. First of all, everyday communication is role-dependent. People often have many different roles in life all of which require a language and communication of their own. Reacting to and paying attention to these roles in others as well as ourselves is a part of most communicative situations. Role playing simply follows these lines in the classroom context, focussing attention to many of the role affected features of communication mentioned by Livingstone (1983) including stage of formality, register, function, attitude towards topic and other speakers, paralinguistic and prosodic features (such as tones of voice, level of volume, word stress

and pauses), extralinguistic features (expressions, gestures), correctness and skills needed in face-to face communication (such as interpreting the situation, listening, taking turns). Secondly, the use of cue/role cards and background information helps the teacher control the direction of the action. The cards or other background material, once designed can be used over and over again and the whole role play scenario is rather simple to arrange. The role playing activities can be focussed on a communicative task or grammatical issue of the teacher's choice. The topics and characters can vary as well as the amount of participants and features and situational information mentioned can be planned according to topic, group size and other practical matters. Role play is a good beginners step into the realm of drama for both the teacher and the students because of its controllable nature. Thirdly, role playing can be seen as a form of cultural education informing and training the students to recognise culturally bound customs and manners for example table manners or greetings. The use of role play to analyse and exemplify cultural misunderstandings can also be effective. In addition, the mere fun of creating something of one's own within the safety of the guidelines of the background information is a good enough reason to introduce role-play and simulation techniques into the language classroom. The forms of role play can vary greatly. Role play can be backgrounded by a few features of character and a simple conflict situation or a detailed role-card and a whole background story. Role-play can also be used as a form of testing oral and communication skills. It has been used instead of and side by side with interviews to test the actual ability to communicate in the target language or target environment and can be used thus at school as well.

Dramatising texts and stories in the classroom is another tool to enliven the learning experience. Pasanen (1992) notes that although dramatisation is often thought of as simply acting out the textbook dialogues, the term primarily means transforming stories, poems or other material into a dramatic form. Dramatisation demands concentration and independent interpretation skills from the students. From each text the

students must be able to find the basic elements of drama including the central chain of action and the message conveyed through the action. Picking out the important characters and their main features, deciding what they are to say and creating a visual and auditive setting for the characters to perform the action in, make dramatising a text challenging and interesting work. The form of the text or other material can be preserved or it may be completely transformed.

Dramatisation supports the students' understanding of texts and stories in the target language. It introduces the basic elements of drama and dramatic forms. It can be used for learning about literature or current events, or it may be used as a way of discussing the students own experiences and worlds. The participants can work with their existing skills and mold the drama into their liking. Dramatisation can be a part of a longer drama process or it can be used as a separate task altogether. The material can be taken from many different kinds of sources from real-life stories and newspaper articles to traditional fairytales or for example poems. The form and style of the dramatisation is up to the participants to decide. Any of the dramatic conventions from mime to reading theatre or still-images can be used and therefore also some command of the variety of them is needed. Dramatisation is always a good starting point if the students want to put together play for an audience. In dramatisation, there is also a lot to do for many different kinds of learners and larger groups of students in dramatisation, some can write dialogue while others plan the settings or other visual effects. Dramatisation requires a lot from both the teacher and students but it is both useful and fun and therefore recommendable.

Improvisation is a creative form of action always happening in the present moment and means acting and/or performing a scene without preparation, usually following ideas and stimuli given by others. The field of improvisational exercises is vast but they all share the element of unpreparedness. This idea may be slightly alarming for students at first because of its uncertainty and unpredictability, but in practise improvisation can be made a relaxed and fun method of practising real-

like language use and communication. In the language classroom, as Pasanen (1992:59) suggests, improvisation is often at its best in short game-like sequences that help the students understand and learn to face the fact that communication can always include something unpredictable and surprising. This prepares the students for real-life conversations in the target language, where the student is finally more or less left at her/his own devices. Improvisation is always creative and provides students with a possibility to test and enjoy their skills. It enables the students to operate in the realm of imagination and emotion and encourages them to use all the knowledge and skills they possess. It provides a context where learners can experiment with different kinds of language uses as well as non-verbal responses and reactions.

Improvisation can be practised through many different types of exercises. There is always plenty of room for imagination and individual performance when it comes to improvisation. Most of the exercises best suitable for a language classroom have the form of a game. Theatre sports, guessing games, parodies of tv-shows or other popular phenomena can be tried out. The groups/or individuals are given a basic idea of what the situation could be, after which there may be a minute for arranging the roles within the group but performance can proceed very quickly.

Improvisation proceeds from different kinds of stimuli including such things as *words, characters, situations, pictures, music and sounds, stories* and *objects*. Whatever the stimuli, the basic idea is to create an improvised scene based on it. Such questions as "What happens next?" and "What happened before?" or "How do the characters feel about each other?" can be useful in forming the situation and different focuses from body language to emotion or register can be brought into improvisation. Improvisation can be used as a separate exercise form, or improvisational techniques can be used as setting ground for larger drama processes. Improvisation based ideas and situations can later be developed, practices, staged and re-used.

Improvisation gives the students a lot of good experience

communicating in an unpredictable situation, or at least coming up with dialogues of their own and performing unique situations really created by their own imagination. The joy of being able to do this oneself is behind all these exercises. Through fun students can realise suddenly that they have almost accidentally begun to really genuinely communicate in the foreign language they are learning. This idea is pedagogically very important and speaks for using the type of exercise in the language classroom.

Language theatre as a whole is a very large field of more and less controlled dramatic exercises for language learners. Pasanen (1992) herself offers the elements mostly as bits and pieces of activity to fit into the everyday teaching of English. The basic ideas and concepts can, however be used for larger clusters of work from thematic units of a few lessons to a whole course as well. Longer processes using the basic language theatre elements have the possibility of gradually reaching the cohesive goals of the holistic kind of method drama has been argued to be. However, in all contexts, drama exercises provide many advantages from the language learning point of view as well as a more general educational aspect. The exercises described above from warm-ups to improvisations can really be used in a language classroom. They can be used every now and then just to cheer up the students or to enhance learning on a special topic. They can be used for purely communicational reasons as well. And as pointed out above, one can combine them together to design a whole course of drama. And if there is no time or experience to do that these exercises can be brought into the classroom little by little. Once the teacher and the students get more used to drama work and the teacher has had time to compile some material, drama can become an everyday part of the language classroom activities. Changing the exercises according to learner needs, time, material and other variables is relatively easy and no exercise is quite the same on the next time anyway. Trying drama out in teaching practises can become a very good experience for both students and the teacher.

3. Project design

According to the theories and ideas presented above (chapter 2), drama may prove to be a very useful way to approach language learning, and especially to focus on the communicative element of the target language. It would be important to introduce the subject to practising and future teachers so that they could provide their students a possibility to experience the benefits of this approach. This demands proof of the benefits in practise, because how the approach works in practise cannot be deducted from mere theories alone and some kind of a practical example is necessary. To find out more about the practise of using drama in the language classroom, actual classroom experience and data are needed. To learn more about the effects of drama some learner data is essential. A case study of using drama in teaching English as a second language can give a concrete example of what the process can include in practise and what its effects on the learners are.

For the purposes of this study I designed a full length English through drama-course for the upper secondary school level. The primary goals of the course design were to encourage students to communicate in the target language and to introduce dramatic approaches and conventions to the students. Both goals were equally important and they were closely intertwined in designing the course. The primary focus of this study lies on the students' learning experiences and learning processes during the course and whether the benefits and goals of the approach introduced above and included in the course design can be seen in these processes. In addition to this the study provides some practical data and teaching material for the classroom practise of drama in second language teaching.

The dramatic element of the course material is built on the list of goals set by Heinig (1974) and introduced above (chapter 2.3), They are based on the idea of taking drama teaching into schools, concentrate on language and communication skills but take also in regard social skills,

problem solving skills, empathetic skills and building a positive image of the self, as background ideas for the course design. In form the course comes closest to Bolton's definition of D-type drama, a combination of many possible types of drama under a thematic and educational goal (Bolton 1981). The language teaching goals are closely connected to the basic elements of the communicative approach (Brown 1994) mentioned above (chapter 2.5.2) , especially the authentic use of language for practical purposes, which concentrates on fluency beside the usual requirement of accuracy, and practises the productive and reflective use of language in unrehearsed contexts. Combining drama and language teaching is based on the benefits of using drama in a classroom context as introduced by Holden (1981), Maley and Duff (1979), Kao and O'Neill (1998) in addition to the central ideas of language theatre by Pasanen (1992). The primary goal is to provide a context in which students can experiment with real-like communicative situations.

My reasons for using drama as a language teaching approach are simple. In the light of the research and writings introduced above, drama appears to be a functional and entertaining way to get students to use their communicative skills. I believe that drama techniques can enhance the students' ability and encourage them to express themselves in the target language and bring other benefits of drama in education into the language classroom. The benefits and goals of drama as described by Heinig (1974), the communicative approach to language teaching and Pasanen's language theatre are the basic structures the course is built on.

The reason for choosing to design a separate course based on the concept of language theatre, instead of trying out drama exercises in smaller quantities or compiling a single process drama session, lies in my own previous teaching experience and the holistic nature of drama. I had previously had some very positive experiences of using drama within everyday language teaching, but designing and trying out a whole course was a challenge for both me as a teacher and the

practise. This is an important point from a researcher's point of view as it provides an opportunity for both the teacher and the learners themselves for development and growth. The process of course design and practise is described in chapter 5.

I believe that there is a place for this type of a course format within the syllabus of upper secondary schools in Finland. The compulsory English courses at this level tend to have a rather tight schedule as the matriculation examinations await each student in their final school year(s). Even though communication skills and activating exercises are noted as an important part of language education in everyday lesson planning, limited time often reduces their practise in class. Using English during the learning process and the use of drama enables natural communication to spring out of real need. A separate course leaves generously more time to practise communicative skills within the goals of making the dramatic exercises work and also gives time for more emphasis on the drama skills themselves. This enables the introduction of dramatic forms outside the possible drama (ilmaisutaito) courses, often strongly connected to the teaching of Finnish and already available in the curriculum. The idea of an optional course combining drama and language teaching brings together drama and foreign/second language teaching out of their differentiated niches in the curriculum. This provides many possibilities for integrating different subjects in syllabus design. Even though this specific course combines only English and drama, drama related courses always combine many different topics and therefore can be seen as a general cohesive process, making use of the students' knowledge and experience from many different fields. As all upper secondary schools have a separate budget and place in their syllabus plan for optional courses, this type of a course can be easily fitted into the plans, if it is only found useful. Evidence of its usefulness can only be provided through practical experiences.

4. Basic settings of the study

The course was tested with two separate groups from two different upper secondary schools in Kuopio; Kuopion Klassillinen lukio and Minna Canthin lukio in Kuopio. The course was introduced in the school course guides as an optional course for all students interested in it. No previous drama experience was expected from the students, the only prerequisite being that the students study English at school. The course consisted of approximately 30 lessons and was based on drama exercises, all performed and discussed in English.

The course plan (appendix 1) is divided into six units of sessions, which consist of five 45 minute sessions each. The detailed plans include basic information of the practice and goals of each unit and session. The basic structure moves from introductory drama exercises to more demanding ones and ends up in an open-ended course project. The basic idea of each unit was as follows:

Unit 1 (appendix 1:1-11)	Introducing drama conventions and experimenting with them.
Unit 2 (appendix 1: 11-21)	More demanding drama work; dramatisation, role-play and improvisation
Unit 3 (appendix1:21-31)	Improvisational work, theme-work on fear.
Unit 4 (appendix 1: 31-39)	Theme-work on love, a text/play-based work session.
Unit 5 (appendix 1:39-48)	Course project-planning and rehearsing
Unit 6 (appendix 1:48-51)	Course project- performing and course feedback

As the students did not necessarily have any previous experience of drama exercises, the framework starts from very basic exercises that introduce the field to the students. However, the course being an optional one, one can assume that the students' motivation to participate

in the drama process is stronger than average. This means that the pace of activity and the demands of the course have to start from the very basics but can be developed rather intensively to more demanding exercises. The lesson plans, although specific in detail, are likely to change and be recreated by the situation. Flexibility and intensive participation is demanded both from the teacher and the students. The time-frame is mostly fast moving and exercises may need to be left out or shortened. Near the end of the course the time-frame loosens up even more and activities can be chosen according to the needs of the project.

The course begins with a drama contract defining the space and form of general boundaries within the activities, as advised by Neelands (1984: 24-31). The basic idea is to move gradually from warm-ups and general introduction into texts, through dialogue and improvisation towards the students designing and performing a short drama work of their own. The communicative tasks in the beginning are focussed on observing and reacting to target language stimulus. The production of verbal and nonverbal communication is soon added within a framework of familiar contexts. After this an improvisation and role based period of drama and theme work is built exercise by exercise. Finally the students have a possibility to work on a small drama project of their own. The English language is present throughout the course as the operational language of the exercises as well as in the text materials. All language use is based on the students' existing skills in communication making use of the skills they have already got. The use of language aims at developing strategic competence (Canale 1983) to survive in communicative situations, and of bettering the students' general communicative skills. Providing drama skills and making an aesthetic experience reachable are constantly kept in mind as well. The focus on English and drama cannot be separated from each other, since everything on the course works through drama and everything is done in English

The data of this study consists of a brief course description of the

original course plans and observations on the practise of the course based on the teacher's journal and student feedback and comments on the course in classroom discussions and, most of all, a feedback questionnaire (appendix 2), which the students filled in the end of the course. Other means of collecting data, such as videotaping or student journals were left out because of their time consuming and risky nature. Videotaping the events would have been too risky for a method of data collecting within such a new and at times personal learning approach for the students. The analysis of videotaped material would also have been too time consuming for the purposes of a study of this size. Student journals were not written or collected as their analysis and collecting would have taken too much time with the material from the feedback questionnaire and the teacher's journals.

The teaching events are portrayed through the teacher's journals, which I recognise as a very subjective method but suitable for the purposes of this study for the following reasons. First of all, it gives the reader interested in the subject a personal account of what this type of course can consist of in practise. Also, gathering this data does not disturb the students' participation in the drama activities. The material is also, supposing that the journal is meticulously kept, enough to provide a description of the course proceedings. Naturally, making such notes meticulously is demanding and many elements of the classroom activities may be left without special attention, for the simple reason that many things happened at the same time and the teacher was participating in the activities. The journal was kept following the session plans including notes made in class and observations that were written down after each session. Observations of language and communicative elements, social and group dynamics phenomena, the success of each individual exercise and process compared to its plans and goals and notes on the students' drama skills and their development were included in the journal notes of each session. Student comments, feedback and discussions were also included in the journal. The material from the notes together with the feedback questionnaire builds some kind of a

picture of what took place during the course. The success of the course cannot be seen merely through the events that took place but need to be looked at from the point of view of the learners themselves. The course proceedings are discussed in chapter 5 and the student feedback in chapter 6.

Answers to the feedback questionnaire (appendix 2) were collected in the end of the whole course. This was done in Finnish to avoid misunderstandings. The questionnaire was divided into five parts. The first part asked for background information from the students, the second one mapped out the students' expectations and reasons for taking part in the course, the third part consisted of general questions on the course and its structure, the fourth part was connected with the language learning aspects of the course, and the last part dealt with the drama elements of the course. The students had a lot of time to answer the questions and were also given free space to discuss possible other things that they felt were important. These data are described and analysed in chapter 6.

This study will focus on the practise and effects of this type of combined language and drama teaching through the students' experiences, and discuss the possible problems and advantages arising from using the method in practise. In addition to this, by designing a course, I have compiled a range of material that can hopefully be of further use to any teacher interested in the subject. I will try to gather together a picture of a learning and teaching experience within the framework of drama and language teaching, hoping to find some proof of the manifold benefits of drama in language teaching mentioned above.

5. Course design and practise

The structure of the course is very simple. As described above, it is divided into 6 five session units, loosely bound together by a theme or a form of activity. The detailed plans are presented in the session plans

(appendix 1), and are referred to by appendix number and page number in the appendix, describing the activities and the educational goals (general, language related and drama related) behind them. In this chapter I will briefly summarise the design of each unit and then go on to describe how they worked in practise.

To give a picture of what took place within the actual practise of the course I will describe, through the teacher's journal and some other material gathered in class, the activities and processes that took place. The language used is personal and written in the first person singular or plural because most of the material is taken from the journal notes. This description should help the reader to get an idea of the range of things that can come up within such work. I do not attempt to give a detailed description of each exercise but will mention some things that worked extremely well, or had to be left out because they did not.

5.1 Settings and Students' Backgrounds

The basic settings of the course were designed to be as follows: the course was designed for any student studying English in the upper secondary schools in which the course was given. The group size was loosely limited to 20 but this was not a strict limit. The course was an optional one and required no previous drama experience.

I had the opportunity to try out the course in two different schools. The courses were conducted in the autumn semester of 1999 and in the beginning of the spring semester of 2000. The first course was held in Kuopion Klassillinen Lukio from October 5th to November 26th 1999 and the second in Minna Canthin Lukio from December 3rd 1999 to February 9th 2000. The first course was given in a school that has only the minimum amount of optional drama teaching available in the basic Finnish upper secondary school curriculum (altogether 2 drama courses available), the second course was given in a school that has a teaching program specialised in drama (altogether 12 drama courses available for those in the program). The first group was relatively small with only nine

students, and on the second course the amount of participants varied in the beginning but settled to a group of 20 students in the end. The participants' ages ranged from 16 to 20. The number of students graduating the following spring was slightly larger in the second group than in the first. In the first group there was only one male participant, whereas in the second group as many as 29% of the students were male. Most of the students had studied English from the 3rd grade in primary school, which at this point of the students' academic life amounted to 8 to 10 or 11 years. Some students had started their studies later, one student in the first group had only studied English for 3 years. The average English grade of the participants varied from 7 (on a scale of 4 to 10) to 10. Most grades were from good to excellent. In the first school most of the students had not taken a single drama course before whereas many of the participants of the second course had some previous experience of drama courses. The amount of drama courses the students had taken before ranged from one to nine courses. Many of the students in the second group were in the drama education program available in their school.

The course was scheduled to take place in the early mornings and late afternoons in both schools. There were approximately five lessons per week with both groups. The course was set in the time-frame of approximately six weeks. The amount of single and double sessions (one session being 45 minutes long) available varied from the minimum of one double and three single sessions per week (which was mostly the case in the first group) to two double sessions and one single one (the original plan in the second group). However, there was a possibility to stretch the sessions when necessary; the teaching of some larger thematic units or teaching before and after holidays was specially arranged with the students, so that sometimes also three or four lessons could be held on the same day allowing more time to concentrate on our work. The basic lesson plans of the course had weekly themes or groups of activities that lasted for approximately five lessons each, some activities and themes took longer than it was expected. In the end of the

course the students filled a questionnaire (appendix 2) on the whole course, which 9 students from the first group and 17 from the second group filled in the end. Especially in the first group the students also gave some written feedback after most of the five lesson units as well. In the second group this did not work that well and the feedback situations were mostly in the form of discussions in the end of most sessions and units. These discussions took place in the first group as well. In addition to this, I kept a teacher's journal all through the course making notes of the activities as we went along

In the following chapters I will describe the activities that took place in the course. I will briefly describe the structure of the original plans (appendix 1) and how they worked in general. I will point out some of the changes that were made by me and the students in following the original plans (some parts were extended, some completely extracted in practise) and the general observations I made during the course. The following descriptions are based on the lesson plans, my teacher's journal and some feedback sheets, and they are given one teaching unit at a time, with separate descriptions for each group as the activities took an individual shape and form in each and are easier to depict that way.

5.2 Practical Arrangements

The first course, as mentioned above was held in a school that was not specialised in drama. The arrangements were as follows: the course had been mentioned as an optional course in the school course guide available for all students studying English. The course was originally scheduled to be held on Tuesdays (morning, single session), Wednesdays (afternoon double session), Thursdays (morning, single session) and Fridays (afternoon, single session) and we mostly kept to this schedule, occasionally stretching the afternoon sessions on Wednesdays and Fridays and skipping some single morning sessions in return. There was a possibility to keep approximately 30 sessions altogether with small possible restrictions and changes due to school

festivities etc. The group was given an ordinary classroom with approximately 30 chairs and desks, a tape recorder, a television set and a VCR, an overhead projector and a large blackboard to work in. The basic sessions required taking the desks and chairs aside to get room to work in, which I usually did on the break before class or sometimes with the students in the beginning of the lesson. The desks had to be put back in place after each lesson, which we usually did together with the students.

The second course, as mentioned above was held in a school with a specialised program for drama. However, the practical arrangements were made so that being in the program was not a prerequisite for attending the course: the course was available for all students studying English on the upper secondary level. The course had been introduced as an optional course for English or drama. The course was scheduled for three days a week as two double lessons (Tuesday afternoons and Friday mornings) and one single lesson (Wednesday mornings). We mostly followed this schedule but sometimes lengthened the afternoon lesson to fit our needs. The course was broken off for a few weeks at Christmas. The group was promised the use of a studio room, a large space with mirrors and no chairs. A tape recorder, a portable cd-player and an overhead projector and a blackboard were available. The room was sometimes double booked and therefore we had to use different sized ordinary classrooms for our activities. Some were so small that it was troublesome to even fit the whole group in them and some were so big that when the chairs and desks were cleared out, there was as much space available as we would have had in the studio.

5.3 Unit one.

The first unit of activities (appendix 1:1-11) was designed to introduce the members of the group to each other, to introduce the drama context and some of its basic conventions to the students and to encourage the students to express themselves in English. The basic drama conventions

selected to be used were mostly introductory exercises on trust, group cohesion and drama in general. The basic lines of work were designed first to introduce the students to each other and then to encourage the students to trust each other and work together. This was set to begin with a drama contract and to proceed through various drama exercises and games. After this, through group forming and drama based exercises, a gradual process of introducing the basic elements of drama and working with the themes of nature and everyday life were brought into the session plans.

The following is a description of the actual proceedings of the first unit in practise.

First group. 10 students had enrolled on the course in the first school but for the first lesson only six arrived, later the same week the group size finally settled to 9. The first lesson went by quickly as I first introduced the basic idea of the course to the students and we made the drama contract (appendix 1:1), as advised by Neelands (1984:24-31), in which we agreed that all activities were to be carried out in English, that the students would give each other room to express opinions and ideas, that we would use drama conventions to communicate, that all feedback and discussion would basically be free, that the students would take care of themselves and each other in the exercises and that they accept the course as a research project for the teacher. I also gave out the basic schedules for the course as well as a small vocabulary of the basic drama terms I would be using. This took a very short time and was a very straightforward deal after which we moved into introductory games and exercises mapping up students names and interests and their expectations of the course.

The students were from different grades and most of them did not know each other before. The 'name games', rounds of questions and trust exercises (appendix 1:1-5) came in very useful in this particular situation. The work went swiftly in a small group and I noticed that if the group is small, there needs to be extra exercises at hand for the occasions when the original lesson plan activities can take much less time than planned. The introductory activities worked well and the atmosphere got relaxed as the lessons went on. The students understood English very well and most were also ready to use it from the start. The first week we did many introductory warm-ups, trust exercises (appendix 1:1-5) and took some simple introductory looks at the drama conventions (appendix 1:5-11) that were to be used later. Most of the exercises used were in the original lesson plans, some exercises were extended or modified, their order within the sessions changed, some new ones were added and some completely left out. Most of the exercises took approximately as much time as planned and worked out very much like they were expected to. Some, especially the relaxation on session

2 (appendix 1:5) and writing and dramatising an animal story (appendix 1:7-8) took a lot longer than planned.

The idea of introducing the students to each other and the group to dramatic conventions was successful. A group inexperienced in drama with little or no previous contact with each other definitely was in need of both aims of introduction. Generally the first unit of the course was successful. The need to be flexible with the lesson plans and the need to have extra activities at hand became very clear from the first week on. The students did not want to choose from a selection of activities and were happier when the activities were simply introduced to them. They did, however enjoy making choices within the activities. The group was small and a good atmosphere was almost immediately reached. The novelty of drama as a classroom approach made the students especially enthusiastic participants. They were happy with what they had experienced. In the end of the week we had a feedback conversation (in Finnish) and the students also wrote some feedback on the question sheets I gave them. The students commented on the comfortable atmosphere, interesting activities and also on their hopes of what was to come. All of the feedback the students gave was very positive and their main expectations (according to both some exercises and feedback forms and discussions) focussed around spoken language, communicative skills and making some kind of a theatre/drama performance. The idea of learning about Shakespeare was also mentioned

Second group. 26 students had enrolled on the second course, 24 showed up and as the studio room reserved for the group was not available it took quite some time to arrange chairs for everyone. The drama contract and name introduction game (appendix 1:1) took the whole session, which was a single one. There was not much time to get a picture of the group apart from writing down names and trying to remember them. It was obvious that if the group would stay this big arranging the exercises would take a lot more time than it had in the first group. The group size was very fluid on the first few lessons. Finally around the end of the first week the group size became 20, one of whom still had to leave and finally 19 students went through the whole process.

On the second session we already got to work in the studio and had a possibility to get into more action. The group seemed very eager to get in touch with the activities and as we went through the introductory exercises (appendix 1: 2-5) and some of the students were not afraid to speak up from the beginning. However, with a large group the threshold of awkwardness was higher than in the smaller group. Compared to the first group the second group seemed more self assured from the beginning. As in the first group some of the students spoke excellent English and were very eager to use it, also to test the teacher's language competence. Many of the students who were finishing school the following spring were especially self assured and also had a certain status within the group as such. The size and noise of the group

demanded using more background music and organisational preparations than in the first group to give the students privacy from the noise of conversation of the general exercises and actually more music was finally used than in the first group through the whole course.

The atmosphere was quite relaxed, many of the students knew each other already and over a half of the group were involved in the drama program. Yet there were students from different classes and age groups and introductory exercises were necessary for them as well as for me. The expectations stills (appendix 1: 3), showed very similar expectations to those in the first group. The students had come to practise their oral and communication skills and they expected to have fun and to get to do some drama. The introductory nature of the first week unit was maybe a little too basic for the ones more used to the field of drama, but necessary for the group to get to know each other and build a suitable working atmosphere. Some of the trust-exercises were already too familiar to the students specialised in drama so we concentrated on the language based ones.

The week was spent working with introductory drama and group work and basic drama exercises. I focussed more time on some of the exercises, such as relaxation (appendix 1:5) and story dramatisation(appendix 1:7-8), that had been left a little unfinished with the first group and even though the group was large, most of the exercises fit neatly within the sessions. Organisational activities such as dividing the group in to smaller groups or getting the activities going took a little more time than in the first group. A larger group, though very eager to participate had more room for disturbances of all kind and as there were some groups within the group who knew each other very well beforehand and necessarily did not co-operate with the others, and thus the group dynamics became sometimes difficult to handle and demanded more attention than in the first group. We skipped some exercises but mainly followed the original plans and ended the first week in a feedback discussion.

The first unit was quite successful with the second group as well. The differences of experience and size as compared to the first group, made some activities slightly different from the first group, but the basic atmosphere of relaxation and active participation was achieved in this group as well. The students were not eager to fill out the feedback forms and most of the student feedback came from our discussions after exercises and classes. I finally decided not to even try to gather written feedback before the questionnaire at the end of the course as the students mostly gave out empty sheets or did not remember to bring the sheets back as there was usually no time to fill them in class. In the first feedback discussion the students stated that they had enjoyed themselves and the course was going into a the direction they had wanted it to go. Most students said they enjoyed the drama and acting especially and that they expected to get to do a lot more of that in the following lessons.

5.4 Unit two.

The idea of experimenting with the dramatic context and unprepared communication in the target language was the main focus of the second unit session plans (appendix 1: pg.11-21). The goals were to encourage the students to use the target language in unprepared, unexpected situations and to teach the students more about drama work, especially improvisational tasks. The lessons consisted of constructed from role-play and improvisation based exercises as well as some dramatisation. The structure was planned to proceed from discussing and experimenting with role work into some emotion exercises with a short dramatisation task. After this emotional expression, role-work and dramatisation were be combined in the form of dialogue work and improvisation. A description of the second unit follows.

First group. The next five-session unit, consisting of working with new drama methods, was fairly successful with the first group. The group had already gotten the basic tools to use in the activities and, as they had gotten to know each other a bit during the first week, they were more prepared to work with each other and perform and participate in the activities. The first lesson of this week long unit centered on introducing role-taking (appendix 1:pg.11-13). Instead of discussing these issues in groups they were discussed together with the whole class and the thoughts gathered as a mind map on the backboard. The basic constituents of roles did come up after some discussion and afterwards the role-based improvisations (appendix1:13) started. The idea worked well and the students seemed to enjoy performing their ideas and roles with very little preparations and a lot of enthusiasm. The work seemed to be challenging enough and the students quickly found the humorous sides to sketching roles and encounters in the short performances they presented which made the situation pleasurable for both the performers and the audience. Their courage to initiate dialogues and react to other students utterances grew slowly within the exercise. Most of the roles and situations worked well, it was challenging to link the characters into a situation and to develop dramatic tension and dynamics between them. This demanded working together and concentrating on the whole picture of each situation. The students enjoyed both surprising and helping out their fellow performers during the activity, the challenge of getting on with the work and communicating effectively varying from situation to situation. One whole lesson was spent on this exercise.

In the following double session, the group went through three lessons worth of material from the original lesson plans from the

pantomime feelings exercise to improvisations with surprise phrases (appendix1:13-18). In a small group there was time to present/perform most exercises to the whole group as the students wanted to. The emphasis was laid on improvisational emotion and dialogue exercises as they worked best both as they were very much liked by the students and communicatively effective, the tongue twisters (appendix1:13-14) proved to be difficult material to work with and were simply tried out and left aside after that

The gradual progression from emotion and dialogue bound short improvisation to open improvisation with surprise elements was a successful structure giving the students room to build on previous experience and add up new elements as they went along. The surprise phrases (appendix1:17-18) added a special twist of the unexpected, which kept the excitement up and presented a dynamic, dramatic and reactional challenge and ended up a truly enthusiastic and encouraging experience. Reacting to unexpected utterances, mapping out what may come next in conversation really worked as a means of strengthening the students' courage to use English in a new situation. The students spontaneously cheered and clapped their hands in the end of this improvisational lesson, which was in retrospect one of the most successful within the whole course. The same week we also worked on dramatisation through tv-parodies (appendix 1: 19-21) based on a recent clipping from the Daily Mail. The media discussion seemed to work easily as this aspect of communication was common knowledge in the group. Working in small groups dispersed the work somewhat as some tv-styles demanded more preparation than others and also the students' natural pace of work differed. Some work was left for the last lesson of the week, which did not go quite as planned.

The autumn break devoured half of the group a day early and on the last session of the unit, working with only five students, I decided to introduce simple free group improvisations. After a brief warm-up we started doing improvisations in which somebody would start doing or saying something and the others, when they got an idea of what the situation could be would join in and take the action further. The idea is rather clear and has dramatic potential but the smallness of the group that day resulted in some awkwardness and most of the improvised situations died out rather quickly. My taking part in the activities helped a little, but the verve of successful improvisation was missing from most activities. A brief feedback session on the activities of the week confirmed my feeling of the students having had successful learning experiences through improvisation. Also the vulnerability of a small group due to absences of some students was discussed and the group decided on a stricter demand of attention on attending classes.

The second group. The second unit of five sessions (appendix 1:11.21) with the second group was mostly conducted following the original plans quite strictly. As most of the exercises had worked in the first group, I had reason to expect they would also work in this one. The discussion on roles that we started together with the whole group after

the initial warm-ups (appendix 1: 11) became rather interesting as some of the students really started to ponder over all ingredients of roles that we carry in our everyday lives. It was also interesting to see whether this discussion as well as the students' earlier experience in drama would affect the drama work when we moved into the role-playing improvisation (appendix 1:12-13). As the first one was a single session, there was not much time for the role playing after the warm-ups and discussion, but we started working on them. The scenarios were very relaxed and dynamic, the students enjoyed the comedy of building up a character on the spot and they also tried to push each other toward some kind of a solution within the scenario. In some of the scenarios the students' earlier drama experience seemed to give the work some additional structure of performance.

We decided to go on with the same theme in the next lesson as well. As we went on with the role-play, there was time to look at building dramatic tension within the scenarios as well. The students themselves gave feedback to each other as did I. Altogether this exercise became even more fruitful than I had expected bringing in elements of dramatic structure as well as providing an excellent opportunity to comment on language use, common mistakes and to prepare the students for the next parts of the lesson encouraging them to build up emotional expectations, contrasts as well as the role work. It was also very interesting to see how the experienced drama students and students who had no previous drama experience worked together. Mostly the experienced pupils and/ or those who were especially good at English helped others by keeping the situation together and coming up with plot elements, funny twists and jokes helping the others relax and come up with something to say. They showed a lot of social ability in this, keeping the atmosphere relaxed and co-operative. On one hand a few of these skilful students also helped me as a teacher to organise things throughout the whole course, suggesting politely that we try this or that to keep the activity together and also often translated some of the more difficult directions to the others. On the other hand some of the more experienced drama students, many of whom were also extremely good at English also got frustrated with the less experienced ones and stole away the whole situation drawing all the attention on themselves. There was more of this kind of variation in this group compared to the first one, after all there were twice as many students. There were more disturbances, more noise and even more confusion but mostly none of them interfered with the work in the long run. There was also more need to occasionally use games that would split up some of the tightest groups within the group to get some variation to the pairing/grouping up.

The group worked on role play improvisation for quite a long time and then moved onto work with dialogues and tongue twisters (appendix 1:13-17) modifying the exercises so that dramatisation was left out of the tongue twisters and more time was spent on the set dialogues. The set dialogues worked well and all groups wanted to present one or two of their favourite scenarios for the dialogues. The group was very energetic and supportive and the students appeared to be enjoying

themselves. The performances showed some of the elements of dramatic tension and clarity of language use which we had discussed within the role work. After the dialogues we did a lengthy back and neck massage-relaxation in groups as we had had a long day and were also breaking off for Christmas.

There was a break of approximately two weeks and we started straight off from where we had left the activities. We moved into working with surprise line improvisations (appendix 1:17) after a brief warm-up. The surprise lines were written on the spot before beginning with the improvisation. This exercise was, as in the first group, perhaps one of the most successful on the whole course. The students enjoyed creating the situations, used humour, surprise, tension and language puns freely. I also presented the groups with some special styles they could use when doing the improvisations and many groups did try them out. The atmosphere was comfortable and this time even the more shy students got to experiment with the dramatic forms and their own language skills. I gave the groups feedback on their language and drama use and encouraged the students in the audience to comment on what they saw as well. The students started concentrating on contact, choices of words and register (social register), their tone of voice and developing the situation onto a conclusion. From this we moved on to work on text dramatisations into tv-parodies (appendix 1:10) This work did not appeal to the students as much as the improvisations did. I gave the students the same short newspaper clip from the Sun as I gave the first group. Here again we faced the problem of some groups working faster than others but within the short time range the students managed to pick up the essential superficial forms and ways of their tv-styles. After this exercise we kept a brief feedback discussion on the past five lessons. Naturally it was a little difficult to get back into discussing issues that happened before the holidays, but as I reminded the students of what we had done there was some discussion. The students said that the sessions had been exactly what they wanted, especially the role, dialogue and improvisation exercises. They asked me to comment more on their language mistakes and pronunciation, which I tried to keep in mind in the following sessions. The students said that these lessons had been well organised, that they had had enough to do and that the work was mostly challenging enough, although there were spots where the students most experienced in drama felt they needed to do something new. The students also noted that the fact that the teacher's verbal skills and use of English were good and came out naturally helped them grasp the idea of using English all the time. Someone pointed out having not spoken this much English in an English classroom for a very long time.

5.5 Unit three

The third unit of lessons (appendix 1:21-31) was planned to deepen the

students' drama experience through some more improvisation and a thematic unit concentrated on the basic emotion of fear in order to introduce the element of communicating everyday emotions. The first two sessions were reserved for improvisation and communicational drama tasks and the three remaining lessons had their focus on theme work on emotions using the basic drama conventions already familiar with. A description of the third unit follows.

The first group. From the eleventh session onwards the lessons became a little different from the lesson plans as time and new ideas and demands moulded the activity. The units did not quite fit into the weekly schedule and the plans finally changed quite a lot. I had already started planning the final project (appendix 1: 39-50) according to the students' expectations and decided to suggest working on *A Midsummer Night's Dream* by Shakespeare. Realising that this would probably take more time than was originally set for the project, some lesson plans were changed to squeeze in as much time for the project as was possible without losing the learning goals of the two weeks ahead. Also, we had a special structure of one triple session and two single ones, which created a need to modify the original plans.

The first session of the third week unit was a triple one, which started out with a warm-up according to the original plans (appendix 1:21), performed some of the tv-parodies from the previous sessions and went on working with different drama methods. The students did not want to work with Theatre Sports (appendix 1:22), so we went straight into more role-work and more improvisation (appendix 1:23-25) some of which was very good and some of which did not work that well. The structure of constantly offering the students new role-play improvisations with the same format of role-conflict-situation on small pieces of paper was too frequent and had lost the initial element of surprise and some of the cue cards for the role-work were not clear enough. The basic background information should be made as clear and simple as possible and let improvisation fill the rest of the space. On the same session we still had time to start the scary-theme (appendix 1:25-29), which seemed to work out well as the students knew the drama conventions we worked with and the theme bound the work together.

Within the theme work emotional expression, both hidden and visible became a strong point of focus. The emotions, familiar and yet different for everyone were a fruitful base of discussion. Working with role-play and other drama conventions the element of emotions could be looked at from many angles. Once again the group worked faster than the original plans anticipated and only some of the scheduled work was left for the next sessions but we kept to the theme all week and in the end of the week left time both to discuss the final project and to gather general feedback. The students were also given a writing assignment to

write a scary-story or something connected to the theme. The papers were collected later and marked but not used for any further purposes on the course. The students were generally happy with the work they had done on the last sessions, they liked the atmosphere and the way the group worked and said that the thematic work worked well structurally. When it came to discussing the final project, the students agreed it would be a good idea to work on Shakespeare. They also thought, as did I, that we should get on with the project soon to have time to concentrate on the subject. We decided that we would skip the idea of a 'practise play' scheduled in the end of the next week (appendix 1:35-39) and would go through the love theme (appendix 1: 29-35), which was nicely connected to some thematic ingredients of the play we would be working with on the project sessions, and then go straight onto looking at Shakespeare's world.

The second group. The unit three sessions (appendix 1:21-31) with the second group were rather scattered as there was one more holiday coming up and we also had trouble with booking the studio and decided to have one double session before the holiday, which would cover the time reserved for unit three after which we would gradually move into project work on a triple session. From this week onwards the plans changed quite a lot from the original, namely because time and space was needed for the project. As in the first group, we decided to omit the practise play altogether. The students had no special ideas for the project topic and so I asked them whether they would be interested to work with Shakespeare's *Midsummer Night's Dream* like the first group had done. The group thought it might be a good idea and thus we settled on the subject and decided to finish the work with the basic drama exercises before that.

Unlike the first group this one was very keen on doing Theatre Sports (appendix 1:21-23). After some concentrating warm-ups we started playing Theatre Sports with audience given situations, styles, characters and sometimes some lines to use as well. The students wanted me to join in and I did. We spent the whole lesson doing this. We used many different improvisational techniques within the exercise for example making voiceovers for pantomimed performances, trying out classical Greek choruses etc. The students liked the exercise, the audience was mostly involved and interested and there were plenty of connections with media culture, literature and music. The styles ranged from opera to sitcom, and there were all kinds of characters involved in the most ordinary, yet demanding everyday life situations. We discussed the exercise briefly as we did a short relaxation exercise in the end. The students found this type of demanding improvisation good for their language, and dramatic, skills. The students also pointed out that the audience performer contact and connection was good this day. After this lesson there was a break for a few days and we met on a triple lesson the next week.

5.6 Unit four

The original plans of the fourth unit (appendix 1:31-39) included some more theme work with the theme of love in focus and a short practise play to introduce some basic elements of working with a drama text. The idea was to strengthen the emotional expression and thematic cohesion ranging from the third unit to this one and from that through the already familiar conventions to move into an example of text based drama work. The idea was also to provide more independent work through the theme units of the previous week and this one to the text project.

The first group. With the first group the fourth week unit was a hectic combination of finishing up theme-work and setting the ground for the project. Most of the material planned for the last 12-13 lessons (appendix 1:35-50) were omitted and a more situation based plan of following the students' own ideas and the demands of the Shakespeare story stepped in. The first lesson consisted of working on the love- theme (appendix 29-35) through some warm-ups, lovespeak and picture based improvisations. All of these were enjoyable and smoothly operating, language intertwining well with emotional expression. Especially the idea of pictures as base of improvisation was good and gave the more visual students something to work on. The love-theme work took altogether a little more than two lessons and in the middle of a double session we moved on to Shakespeare. This started with a lecture style introduction into Shakespeare and the world of his times gathering information about him and the historical events of his time on the blackboard. We had some material, books, pictures and articles on Shakespeare in the classroom and the students had time to look at them and see what they could find out about him and the Elizabethan times. I also gave the students a lot of stories and anecdotes on the subject and gave out summarised information sheets on both Shakespeare and his times.

It was good to start from Shakespeare's biography as the students knew almost nothing about him. The approach should have been different though as sitting down and discussing a subject that is almost brand can become boring, one of the students articulated this feeling after the lesson and others seemed tired as well. At the end of this lesson the students were handed out simplified story versions of *A Midsummer Night's Dream* from *Tales from Shakespeare* by Charles and Mary Lamb (Lamb 1994/1807). The story was divided among the students so that each had a little piece of the story to explain to the class on the next lesson. The students studied these through for the next lesson on which we gathered together the plot of the story. We discussed the story and its complicated plot for quite a while, with some

of the conversation going on in English but some students using Finnish which was allowed in the situation. I asked the students what they wanted to do with it giving a few options from improvisations to reciting some of it to gathering up a 'play' combining the students' own ideas and the original text. The students wanted to work on a play form and we decided to work on the Lamb-story version cast of 11, which would be easy to divide between nine students with some double roles. The students chose their roles without much trouble and I gave out the actual Shakespeare text and role sheets (appendix 1:65), on which they should at least fill in their own characters' information. The idea was to scan the original text through each student's own character and think about the character in the light of what one could get out of the text and Lamb's story. It was up to each student to find out what they wanted from the material.

The second group. The next weeks work started with a triple session, which was a very hectic and unorganised one. There was definitely no time for all the exercises left before the project, which we had scheduled to begin the next week. There was also a great amount of material I had gathered for the students on the Shakespeare project to be given out for them to read. Dividing the time with giving out the material, combining different role play and improvisation exercises (appendix 1:32-25), and two theme units on fear and love (appendix 1:25- 35) into one long session was not at all successful. Although this group was usually better aware of what they wanted and did not want to do than the first group, giving them the possibility to choose in this lesson was not of much use. Finally we ended up working through most of the role and improvisation material, some of which still had confusing cues, and the more easily arranged parts (picture based improvisations, warm-up games and other active activities) of the scary and love themes. No writing assignment was given for the simple reason that the theme work had not been quite cohesive enough to provide a base for writing. In the end the students were bored and tired and the session went rather awry.

Finally I gave the Shakespeare play storyline by Charles and Mary Lamb (Lamb 1994/1807) for the students to read up for the next session when we would discuss Shakespeare and the story plot. All in all with this group there was only a hint of theme-based work done as it was all squeezed into, this rather non-coherent, lengthened triple session unit. We did talk briefly about the lesson and the students simply said it was too unstructured and way too long for them to get a grip of. We had no further feedback discussions as the students hurried home.

After the triple lesson the project work started out right away on Shakespeare. As in the first group I followed the work compiling plans as we went along but used some of the ideas and elements from the practise-play and project parts of the original session plans (Appendix 1: 36-49) We had approximately eight lessons left to work with the project after which we had to start finishing the course as, once again, the students' exams were coming up. We spent eight sessions working on the subject and the play and spent one session gathering together

what each group had done. In the first double session we discussed Shakespeare's times as well as his works. Sometimes the language in this lesson switched into Finnish, which was allowed in order to make the points of the story clear enough for all. This group was slightly better informed on Shakespeare beforehand than the first one. Some students had even worked with the particular play we were to work with. As the lecture format had been slightly boring for the students in the first group, I decided to give out a short introduction to the subject asking the students what they already knew and giving them some basic information on the blackboard. After this I gave out some material, books, pictures, articles on the subject dividing the class into small groups, one of which would work on Shakespeare's own history, on the history of the times, one on theatre of the times and one on Shakespeare's works. Each group could then compile a presentation in some kind of a dramatic form from still-images to a short play. This plan worked out fine, and the students mostly presented the others all of the central information on the subject. After this we had a short break and moved onto the play *A Midsummer Night's Dream*. The students had read it and we compiled the basic plot on an overhead projector. We discussed the play and its characters, what it had felt like as they first read it. Most of the students said that they had understood the text and found it funny. We also discussed what the students would like to do with the text. The group protested to the idea of compiling a play and performing it, almost unanimously. They were more interested in some kind of work with the original text, trying it out in short sequences. We decided they would work on the text in suitable units and present some of their work to each other later.

We had to have a partial double cast due to the large size of the group. The students wanted roles from the Lamb story version they had read. The roles were divided among the students and I asked them to go home and read the story and as much of the original play as possible through their own character's eyes. I also gave out role sheets designed for the project work (appendix 1:45) they could fill in on their character if they so desired

5.7 Units five and six

The fifth and sixth units were , apart from the first session set to be used to perform the practise play that had already been omitted on both courses, reserved for the student project, an open-ended independent work by the students using the drama conventions to perform or compile something of their own from some kind of material or theme in the target language. This was set as a very broad definition of what could be done. Originally the idea was to either compile a tv-parody, work on a

short play or a part of a play or to dramatise a text. After an introduction the work was divided into sessions working with the theme, working with the characters, working with the settings, working with the action and working with the whole project. After this there were sessions reserved for performing the projects and feedback on the projects as well as feedback on the course from the students. There were many activities set for each session, including warm-ups, topic related drama work and relaxation.

First group. The project-weeks started out slightly chaotically. Many of the original exercises set for the project work were left out because of lack of time. A whole play, even only quickly prepared and superficially observed, is a considerably demanding topic to work with. The basic idea of concentrating on the role characters, on the plot and on the settings were still kept along in the project work. We discussed the character's traits and nature briefly and filled out the role sheet. Because of the extensive topic and quantity of material we were handling I had also prepared a list of scene units within the story of the play and decided that it would be best to work with these units and their basic stories so we could divide the class into working on different parts of the play with something to do for all the students with a unified general plan. I decided to do this work myself because of the limited amount of time we had.

We discussed how we should construct the play in practise and decided on acting out the story with plain English lines written by the students themselves, adding the students own choices of original Shakespeare texts into the play. It was also decided from the beginning that there would be some kind of an audience as well, as the students wanted one. As there would be an audience we needed a place to perform the play in and perhaps some staging props and outfits as well. The students decided they'd find some for their own characters each and use the material from the school stores. The setting was left to be settled by the staging props and the space available. After deciding on the major lines of work and the goal we had for the project we started working in smaller groups

The students first read aloud some scenes from the original text (all divided according to the rough units I had divided the text into) and found out what each scene was about, what had happened just before and what would happen after the scene. The students worked with the original text, took out what they understood and liked and changed the rest into plain language under my supervision. After figuring out some of the most central scenes we picked from them ones that had pair dialogues and the students started trying them out first with completely improvised lines with different kinds of emotional tones. All this work was very interesting and the students seemed to enjoy it but it was rather

hectic for the teacher to be of assistance to all different groups at the same time as the language we were working with was rather challenging for the students, and they were not experienced enough with drama work to go on developing the scenes on themselves for too long. However they seemed to enjoy the independent work and the hilarious and complicated turns of the plot. On the following sessions we worked on the play mostly a scene unit at a time some students writing their lines down, some trying out different emotional tones, some trying out different physical compositions from still images to movement improvisations, duels and different kinds of aggravating, emotion imposing etc. physical exercises. We used some warm-up and relaxation exercises to release the tension and get into the working mood on each lesson but most of the time was used for the forming of the scenes. Every now and then we did some voice and breathing exercises to support the actors' use of voice on stage. By the end of the week we started to gather together the scene units into a more linear form trying to build some dynamics into their procession and also discussed the costumes and props. The week was finished off with a 'dress-rehearsal' as the students' examinations were starting and the play had to be performed before them. The cafeteria was booked for the performance and an audience of teachers invited to see the play.

In the beginning of the following week the students had a whole afternoon reserved for the play and after a fast run through the play, setting the video camera and the audience chairs, the students performed what they had come up with. The students had asked for an audience consisting of teachers, mostly teachers of foreign languages, but in the actual event there were also students present as one of the teachers wanted to bring her class with her. So in front of an audience of approximately forty people the class performed their version of *A Midsummer Night's Dream* dressed in capes made of sheets and flowered dresses. The students performed their story with joy and dramatic skill. The audience seemed to follow the idea of the play and laughter bubbled out as the plot twisted on. The students got extra energy out of the audience's reactions and did their very best to keep the story going and the audience's attention. Some lines were forgotten and some other minor mistakes added spice to the performance but the students cleverly fixed these situations up by activities or new lines. A lot of spicing up and improvisation went on on stage and the students built an imaginary magic world in front of us. The audience reactions cheered the students on and as Puck the faerie gave his last speech a round of applause sprang up.

After the performance some of the students' English teachers came to me and said that they had hardly ever heard some of the most enthusiastic performers really speak up in class and that they really could see that the work we had done had brought something new of them into light. The students were very happy and congratulated themselves and their partners for work well done. Right after the performance they were happiest about the situations they had managed to save when something went wrong as well as the improvised lines they

just had come up with on stage. Another thing that immediately made the students very happy was the audience and its reactions.

In the next session, the next day we watched the students performance on video and discussed it from both the audience and performer point of view. I gave them general feedback and noted the stage-dynamic and language points that had sprung up. Mostly the language was good and especially the improvised and self written lines really made their point clear and the use of voice had gotten a lot better from the beginning of the project as well. The students had had feedback from their teachers and fellow students they had met on the hallway and many had noted how much they had managed to do in such a short time. They discussed how funny it was to realise that a lot of understandable and 'real' English came out of their mouths just like that, on stage. Showing others that they had really managed to produce something also seemed important. The discussion ranged from the students stage-experiences to the feedback they had gotten from me and other teachers. All in all the students seemed very pleased with the project part of the course although in retrospect they did mention that the shortage of time and free form of practise had made them slightly anxious as to where the project was going.

After this lesson we met once more in a local café for a general feedback session on the whole course. I wrote each student a feedback note with specified comments on their social skills, drama skills and language skills and the development I had noticed in this brief period of time. I also gave the students grades as they had wished for them. The students on their behalf filled my feedback questionnaires after which we discussed the course in general. The overall feeling was that the students had enjoyed the course and that they felt they really had gotten new courage to use the language skills they already had. They also were very pleased with the relaxed atmosphere and the group spirit that had emerged. The results of the feedback questionnaires will be discussed later.

Second group. On the last weeks the work finally settled into something very similar to the work of the first group but without the aspect of a joined performance. We worked on the same scene unit based approach to the play and the students worked in small role groups finding out about the text, their roles and the whole plot. They had the freedom of either coming up with lines in plain English or concentrating on the original text. First the students read the original text aloud and tried to figure out what it was about, then they were to fit it within the plot, ie. discuss what happened before what would happen later and why did the things happen. After having read the texts, the students tried them out with either the original text or their own words adding action into the picture. The students tried this with different scene units with different students for a few lessons. I tried to keep the whole thing together and tried to provide all groups with information and support and the whole group with warm-ups and relaxations as well as points to find out and

discuss or try out in the texts. The students improvised, read aloud, mimed and some wrote their own lines. Most of the time this work was rather noisy and somewhat chaotic as the group was large and working in changing small groups. Also the material is demanding and the language needed constant attention and clarification so the atmosphere was at times baffled.

We had no large classroom available most of the time so some of the students worked in the hallways so gathering everyone up and re-dividing the groups and other organisatory activities took a lot of effort. After a few lessons of this work the project needed to be enlivened and as the students seemed not to have a holistic picture of the play as such I decided to show them the play on video. I had acquired a Royal Shakespeare company version on the play without subtitles and we spent two lessons watching and discussing it. After working with the play in small fractions the students were very pleased with watching the play. They enjoyed the language and having their own Shakespeare text in front of them they were glad to see they understood pretty much of what was said. They said they also got ideas for the characters and found seeing the play as a whole a good experience.

After this the students had one more lesson of independent work to give for the project and we decided we'd try acting some of the scene units out and divided them so that each student would perform in one scene. The scene units would be 'performed' and videotaped on the next lesson. The idea was not to have any 'ready for stage'-performance but rather to see what the students had done in a week and suggest what they could start working on next if they wanted to do further work on the play. The students discussed and practised their scenes and had some more time on the following lesson for rehearsal as well. I tried to help each group with their scene, but found it hard to have time for everyone so the students who were more experienced and seemed to get on well on their own were left pretty much alone with their work. I had asked the students to either write their own versions of the lines in everyday language, or write scrolls on which they would have their own lines in the original form. Some did this some did not. When the students had had some time with their scenes they started performing them. They were arranged so that they followed the original succession of the plot, although naturally there were scenes missing in between. Some students had done a lot of work in this short time and presented very fine versions of the scenes they had worked on, other students again had put no effort whatsoever on the particular project and merely stood and read their lines from the play, and some even the wrong lines.

The great variation in motivation and work effort somewhat flattened the atmosphere and the discussion. The idea was to discuss what the students would work on next, if they were to further work on Shakespeare and this particular play. Some of the students had many ideas and came up with themes to further look at the play, pronunciational and language developing points and many other ideas but some students simply were not much interested in the whole conversation. There was also some trouble with the video camera we

were supposed to use and all of the performances were not taped. We decided to keep the feedback discussion right then and there so we wouldn't forget the scenes and the work the students had done. The students did give feedback to each other and also discussed the project idea and work with me. All in all most students had really done a lot of good work and were happy with it but it was uncomfortable to finish in the unbalanced atmosphere and we discussed the project a little more. Some students said they had enjoyed the whole process, some said it was a good idea but the middle part of actually working with the text would have needed extra organisation. Also, some of the students experienced in drama said they felt these things should always be made into proper performances with costumes and props. All of the students did not agree with this though. In a way this was a brief introduction to approaching a play and at that it was partly successful. The students did get information on Shakespeare, the particular play and the text itself. The working approach and methods should have been more structured to keep the group interested and maybe the text slightly less demanding. The idea was good but the practical side needed a little something. The basic atmosphere had gotten rather tired and we decided we would simply meet for a general feedback session and end the course there.

The general feedback session was similar to the one in the first group. I gave the group general feedback first pointing out their skills and development on the time span of the course. I had also written the students feedback on their social, drama and language skills and the students answered my questionnaire on the course. We also discussed the course in general before and after the students filling the questionnaires. The students said they felt this sort of work that gives a possibility to use English in a motivating way would be needed more in schools. The students said they had enjoyed most of the course, although the final project was not very good. Many students said I should try to keep pushing these kinds of courses into the curriculum as there was no time to work with these kinds of skills within the ordinary classes. Also the students felt they had learned something, if not any new vocabulary, and some courage and strength to use the language they already knew. The rest of the feedback was written on the questionnaires that will be discussed later.

The classroom experience of teaching the course was in general a good one. The students enjoyed the course and participated actively in most exercises. The course clearly encouraged the students to experiment with their existing language skills and provided them with a basic idea of classroom drama and its elements. The imaginary context of communication and stepping into the role of a native speaker seemed to offer the students new experiences of language use and promoted creativity, spontaneity and courage. Generally both courses were

successful in practise and seemed to reach the goals set for the course. The students' opinions will be further discussed in the following chapter.

6. Student feedback.

At the end of both courses I gave the students a feedback questionnaire (appendix 2) on their experience of the course to fill in. This was done to find out whether the students found the course useful, what effects they thought it had on their English and drama skills and whether they saw a reason for such courses in the first place. The questionnaire, or course feedback form, as it was introduced to the students, included five groups of questions. The questions were chosen to get a general picture of the students' learning experience. First, there were a few questions on the students' background, ie. age, sex, and previous English and drama studies. The second group of questions focussed on the students' expectations of the course. The third group included questions on some general aspects of the course, mainly its structure and contents. The fourth group of questions concentrated on the course from a language learning point of view and the last group of questions handled the drama aspect. In addition to this, the students had some free space to write anything they wanted to say about the course.

All nine participants of the first group answered the questionnaire and 17 of the 19 students in the second group, so all in all there were 26 answers. Most of the results will be given in percentages to make their comparison easy. I will follow the structure of the questionnaire reporting the answers, the original form of the questionnaire can be found in the appendix (appendix 2). Direct quotes of students' answers will be given in Finnish in order to avoid misinterpretations, with an English translation in parenthesis below. After a description of the students' answers to each group of questions there will be a short discussion of the answers and how they reflect the course and its effects.

6.1 Background information

Most of the background information has already been presented in the previous chapters but I will nonetheless report the basic facts once again. The students' ages varied from 16 to 20, the average age of all 26 students who answered the questionnaire being 17,7. In the first group the students were slightly younger than in the second one, the average age being 17,6 in the first group and 17,7 in the second. There were no first year students in the second group and one in the first. 44% of the students in the first group were to graduate the following spring, in the other group altogether 56% of the students were to graduate the same spring.

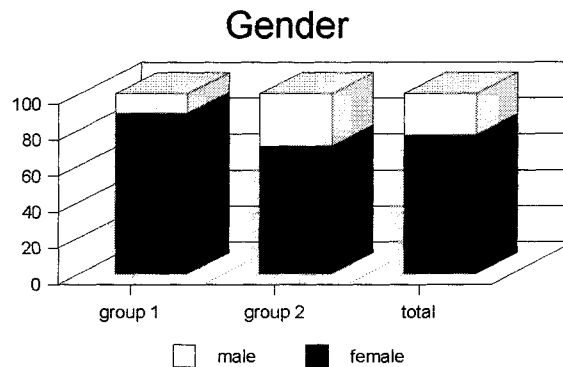


Figure 1

The amount of male versus female students was clearly different in the two groups. In the first group there was only one male student, in the other group where there were five. Of all students who filled in the form as many as 77% were female.

The students' previous studies in English and drama were briefly mapped out as well. Most of the students had studied English from the 3rd grade of primary school, which at this point meant a background of 8 to 10 years of studying English, although there was one student who had started studying English only three years before in secondary school. The average of the length of all the students' English studies was 9 years, which gives the students a very strong base of language learning

experience. At this point most of the basic elements of language have already been learned. Also the average grades in English were rather high in both groups. The students' average grades varied from 7 to 10 (on a scale of 4 to 10). In the first group the average of the students' average grades in English was 8,4, in the second group the average was as high as 8,7. Thus, in both groups most students had at least a good grade in English and many students had excellent grades.

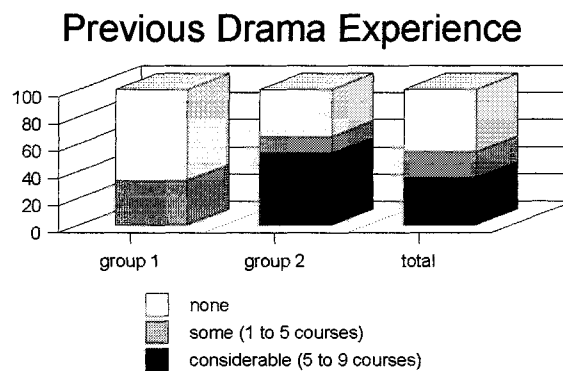


Figure 2

As can be seen in figure 2, when it comes to the students previous experiences in drama there were clear differences between the two groups. In the first group only 33% of the students had attended any drama classes before, whereas in the second group 65% of the students had previous drama experience. Furthermore, the students in the first group had only attended some drama courses before, compared to the much more experienced drama students in the second group, who had been on drama courses from 1,5 up to 9 times before.

Altogether the students' backgrounds were not much varied. Most of them were approximately of the same age, most of them had good or excellent grades in English, which they had studied for approximately 9 years. The most notable differences came up in drama experience and gender structure of the group, which varied somewhat. The first group was absolutely female dominated, with only one boy among the group, the second group, although over half of the students were girls, had

more boys attending. The widest range of variation and the clearest difference between the two groups was in the drama experience sphere. The first group had only a few students who had ever attended drama courses, whereas in the second group over half of the participants had previous drama experience. This difference in addition to the difference in group size was perhaps the most significant element that affected the course proceedings in practise and also probably affected the students experiences of the course.

6.2 General expectations

In the second part of the questionnaire there were four open questions mapping out the students general expectations of the course, ie. their reasons for enrolling the course, their expectations of the course and whether or not the course met their expectations. The open ended answers were checked for similarities and similar answers were divided into groups and counted and reported in percentages to be able to compare and report the answers.

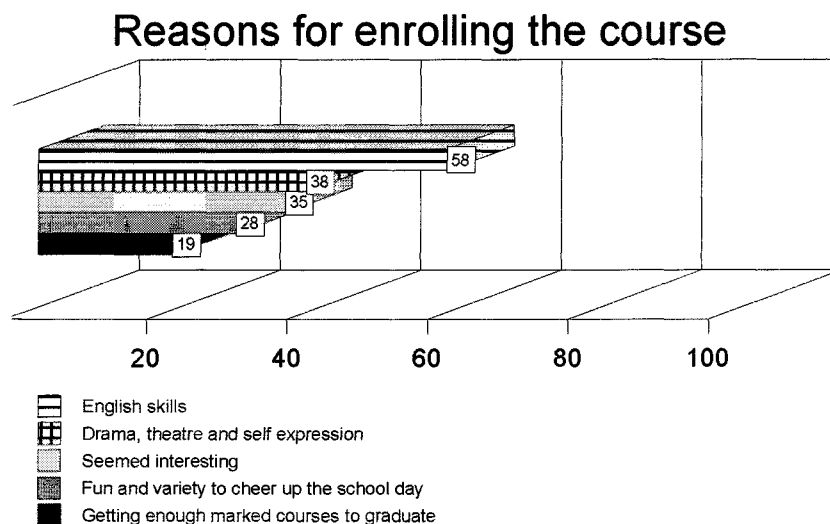


Figure 3

The students had many different kinds of answers to the first question: *Why did you enroll on this course?* Most students had more than one

reason for choosing the course. From a wide range of answers some came up more often than others. The most popular reason for enrolling was that the course would provide an opportunity to use and practise spoken English or bettering the students general English skills.

“Halusin opiskella suullista englantia.”
 (“I wanted to study spoken English.”)

“Ajattelin kurssin auttavan englanninopintojani.”
 (“I thought the course would support/help my English studies”)

Another popular reason for enrolling was the students’ general interest in theatre and drama. Many students said that they had come to better their self expression and/or drama skills.

“Teatteri ja vastaava toiminta ovat lähellä sydäntäni.”
 (“Theatre and other such activities are close to my heart.”)

“Ajattelin sen olevan hyödyksi itseilmaisulle.”
 (“I thought it would be good for my self expression.”)

Also the fact that the course seemed generally interesting was given as a reason to enroll. Another clear reason for enrolling was that the students needed enough courses to graduate, which was given as a reason by rather many students as can be seen in figure 3, though it was usually not given as the only reason. Many students also said they just thought the course would be fun and some had enrolled because they needed something new and different into their tight schedules.

“Ajattelin että se olisi mukava kevennys raskaaseen koulunkäyntiin”
 (“I thought it would nicely lighten the heavy schoolwork.”)

There were no significant differences in the students answers when comparing the two groups. The same basic patterns of reasons appeared in both groups answers. All in all the students reasons for enrolling the course can be divided into three groups. First of all the students’ *learning objectives* were clearly one reason for enrolling, they

wanted to learn English or drama, or both. In addition to the learning objectives was *a special enjoyment of either drama or English or both*. The third group of reasons centered on *school/schedule needs* such as getting one more course done in order to graduate or perhaps simply to lighten up a dull school day or heavily packed schedule. The first two groups of reasons combine well with the course idea, as it complements these reasons rather fully. The last group of reasons was not necessarily as beneficial for the course idea as the first two. Naturally, the need to have fun and relax during a school day is important for students, but if it is the sole reason for enrolling, the students may object to any of the more demanding work, as they may consider the course more as entertainment than as education. The reason of getting just one more course is also very valid as such, but if the students have skimmed the course guides and decided that this may be a rather easy way to get a course, their motivation to do extra work may not be too high. Mostly the last group of reasons of enrolling appeared with some of the other reasons in the students' answers, so most of the students had enrolled for a reason some way connected with the English language or drama.

Answering the question *What did you expect the course to offer you?* the students range of expectations were even more varied than their reasons for enrolling. Most students gave many different expectations. Actually many of their expectations and reasons for enrolling the course were of the same nature, which is quite natural considering the causal connection between the two. The answers can be grouped into expectations of enjoyment, expectations of bettering ones English and drama skills. The most frequent expectations on what the course may offer were that the students *expected to have a possibility to speak English and to work with some kind of drama*. In addition to these on the general subject of *enjoying oneself*, having fun, getting variation to schooldays, new experiences, meeting new people and a relaxed environment to experiment with things were also mentioned when it comes to the atmosphere and entertaining value of the course. As to the English skills building up confidence to speak English was frequently

mentioned among the reasons as well as simply a possibility to use English. The drama skills were mentioned in a slightly more varied way in the expectations lists, perhaps because the field is large and more unknown to the students. Some students expected improvisation, some plays, some Shakespeare or other drama texts, some had a range of wishes of bettering ones self expression. Many students had stated at least two of these three frequent groups of expectations in their answers. The students were asked the same question in the beginning of the course as well and we even did some drama exercises on the subject of expectations. The answers to the questionnaire were very much the same that I got in the beginning of both courses.. The general range of expectations can be seen through the following student answers.

"Pääsisi näyttelemään englanniksi. Erilaisuutta tavalliseen koulupäivään, vähän rennompaa meininkiä"

("Getting to act in English. Something different into an ordinary school day, a little more relaxed atmosphere.")

"Rohkeutta englannin puhumiseen, uusia kokemuksia ja Shakespearea!"

("Courage to speak English, new experiences and some Shakespeare!")

"Odotin aika intensiivistä toimintaa ja perehtymistä englanninkielisiin näytelmiin. Tietysti myös jonkin verran improja ja rentoutumista."

("I expected pretty intensive activities and getting familiar with plays in English. Of course also some improvisations and relaxation.")

Some students , 8% of them to be exact, did answer that they had no expectations of the course beforehand. These students had also given the need to get enough courses to graduate this course seeming to be an interesting way accomplish that.

All in all the expectations were very much what I had anticipated them to be and the students gave me very similar answers to the same question in the beginning of the course. There were no notable differences in the answers between the two groups. The course was originally planned to meet this kind of a range of expectations of language, drama and enjoyment, and in this manner my plans and the students idea of what the course would be were on the same lines, which

probably contributed to the students' liking the course as much as they did. This again was naturally a good thing considering the classroom activities and their success. The fact that these expectations were also discussed in the beginning of the course also helped me as a teacher to see if the course fit them and gave me time to react to them by doing some minor changes to the plans. The most influential point in the feedback on expectations when it comes to the evolution of the course along the way, was the idea of working on a real play and working on Shakespeare that came from the students, which having come up encouraged me to suggest the project topic of *A Midsummer Night's Dream*, which we later used in both groups.

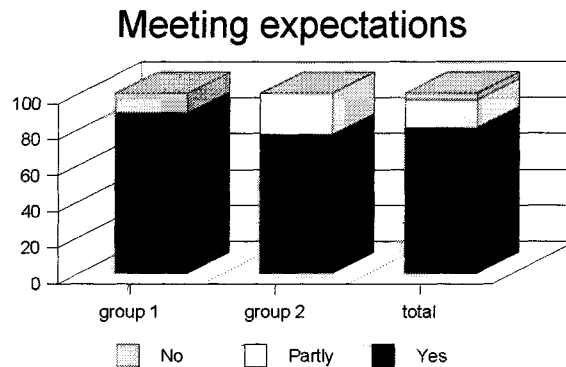


Figure 4

The next question dealt with whether the course met the expectations the students had. There was an additional open question about the aspects of the course that did not meet the expectations. Most of the students, 89% of the first group and 71% of the second, answered that the course fully met their expectations. 15% of the students said the course partially or nearly met their expectations and 4% of the students declined to answer the question as they had had no expectations. The high level of meeting the expectations was probably due to the similarity of the students' expectations and the central elements of the course design.

When asked about things that did not meet the students' expectations some of the students answered pointing out the positive

surprises of having a relaxed environment, nice group and good teacher. In the first group there were no negative points given in these answers, in the second group the ones whose expectations were not fully met pointed out that the final project should have been done differently, there should have been more work on real plays, the classrooms should have been bigger and better and some also said there should have been more practical usage situations within the exercises.

6.3 General Questions

The next unit of questions concentrated on the students general opinions on the course and how it was planned. First there was a group of four questions asking the students to grade the course and some aspects of its structure and planning on a scale of 1 to 5 (1=bad, 2=passable, 3= average, 4= good, 5= excellent), then three questions the students could answer freely in their own words.

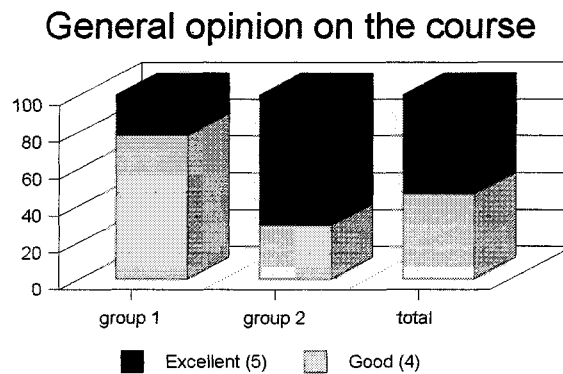


Figure 5

The first thing the students were asked to do was to grade the course in general. As can be seen from figure 5 , all students in both groups gave only good or excellent grades. However, most of the students in the first group gave the course an excellent grade, whereas most of the students in the second group considered the course good, not excellent.

This pattern of difference between the opinions of the first group and the second group can be seen throughout the answers to the questionnaire. The first group was extremely satisfied with most of the course whereas the second group, though very happy with the course, was less enthusiastic in general and always graded the course a little lower than the first one. This may have something to do with the second group being more experienced in drama as well as its larger size, which again affected the atmosphere and practise of the course. From this point of view it can be stated that the first course was generally more successful than the second. The average grade all of the students gave was 4,5, which can be considered very good altogether.

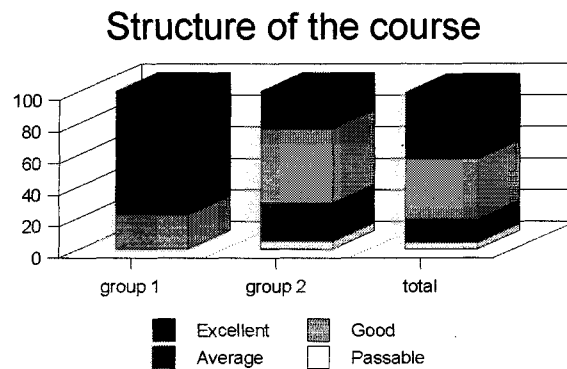


Figure 6

After grading the course in general the students were asked to grade the course structure, the choice of exercises and their order in practise. The first group gave the structure an average of 4,8 (nearly excellent). The second group was not as pleased and gave the course structure an average grade of 3,9 (nearly good), 12% of the students in the second group gave the structure only a passable grade. As a whole all of the students' answers came to a grade average of 4,2, most of the students giving the course either a good or an excellent grade.

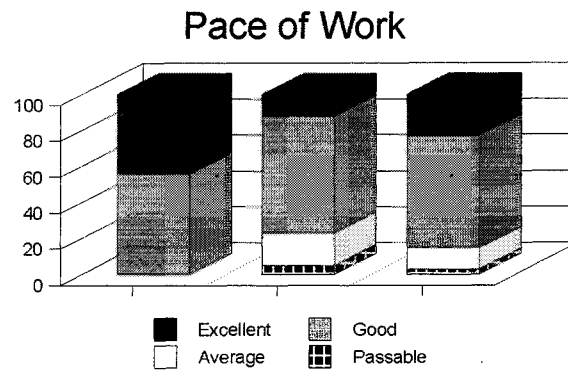


Figure 7

When asked to grade the amount of work within the course most students considered it good. In the first group most of the students gave it a good or an excellent grade the average of the given grades raising up to 4,4.. In the second the average of the given grades give was 4,1 as some of the students only graded the amount of work worth an average grade. Altogether the average of the grades of all the students on the amount of work given to them was 4,2 which again is good.

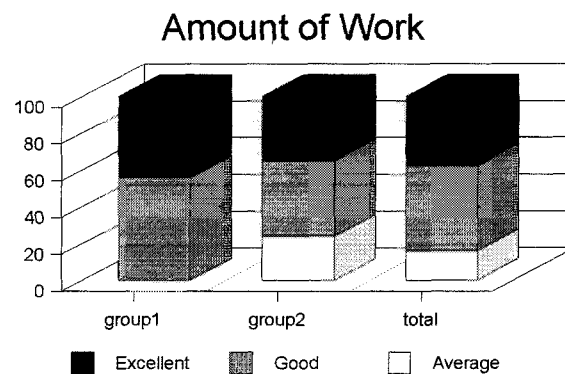


Figure 8

As the last general point of the planning and structure of the course, the students were asked to grade was the pace of work within the course. The first group seemed pleased with it approximately half of them grading it good half of them excellent. Their answers' grade average came up to 4,4. The second group was not as pleased the grade

average they gave was 3,8. The average of the grades the students gave the pace of the course was exactly 4, in other words good.

After grading the course in general the students were asked an open question on *whether they thought the course was a good optional course and why they thought it was or was not*. All students answered 'yes' but the reasons they gave were varied. Many students pointed out the possibility to speak English as the main reason for the course being a good optional course

"Koska pakollisilla kursseilla ei puhumisen saa paljoakaan ajasta"
("because on the compulsory courses there is not much time for speaking")

"Saa lisäopetusta enkusta (sellaista mitä peruskursseilla ei saa)"
("One gets extra education in English (something one does not get on the basic courses)")

The students said the course gave them new courage and enthusiasm to use and study English. They felt it offered them something in the field of language learning that they needed and had not had a chance to do before. A lot of the answers set a comparative view on this optional course and the compulsory English courses. There was some comparative critique of everyday English teaching having too little space for oral communication and spontaneous language use and this course providing space for both.

"Uskaltaa puhua englantia paremmin kuin tunnilla"
("One dares to speak more English than in class.")

" 'erikoinen' englanninkurssi sytytti minussa kipinän ryhtyä jälleen lukemaan englantia ja muita kieliä toden teolla."
(" a 'special' English course got me interested in studying English and other languages again with real effort.")

Having fun with drama was one point the students considered an advantage and a reason for the course being a good optional one. Meeting new acquaintances and studying in a relaxed atmosphere were also mentioned. In general the idea of trying out something different and unusual compared to the compulsory courses was considered a

reason that made the course a good optional choice..

“tuohan se muuten ah niin kuiviin koulupäiviin dynaamisuutta ja vaihtelua”
 (“it does bring the oh so boring school days something dynamic and different.”)

“saa uusia tuttavvia ja iloisia kokemuksia”
 (“One gets new acquaintances and joyful experiences.”)

The answers were rather similar in both groups. All of the students considered the course a good optional choice mostly because it provided space for communication and gave a possibility to have fun and do something different within a school day.

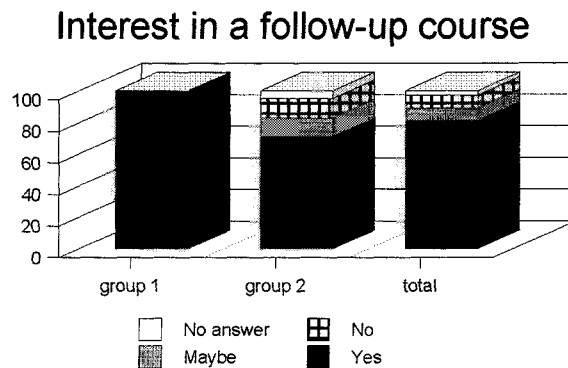


Figure 9

The next question handled the possibility to take a follow up drama course, a more focussed course on some of the elements of the course they had experienced, a possibility to perhaps work on real plays, or prepare a larger production. In the first group all the students said they would like this kind of a possibility. The students found the idea a nice challenge and pointed out that they only just got started and many wanted to work on a real play.

“Se olisi haastavaa ja varmasti mukavaa”
 (It would be challenging and certainly fun.”)

“nyt tuntuu että juuri päästiin vasta vauhtiin”
 (“now it feels that we only just got started”)

In the second group the students were not as unanimously behind the idea. 71% of the students answered yes but 12 % were unsure whether they would be interested in a follow up course and 12% gave a definite no for an answer 5% declined to answer. The students in the second group pointed out the advantages of getting to further use English, the fact that in one course we had only had time to begin getting into the subject and that the project work was unfinished and they would like to go on with similar work. Also the fact that this kind of work was beneficial for the language skills was mentioned as a reason of interest in a follow-up course.

“ihmiset saadaan käyttämään kieltä hovin varjolla”
 (“People are made to use language disguised in fun.”)

Many of the students who were unsure of their interest gave the reason of graduating soon and having no possibility to participate in any further activities as their reasons for not being not that interested. The students who said they were not interested did not give many reasons for not being interested in a follow-up, one student simply pointed out that he had no interest left for plays.

Altogether 81% of all the students said they were interested in a possibility of a follow up course.

At the end of the group of general questions there was a very general open question of anything that came into the students' minds on the form, planning, practise and possibilities for further studies. There were many different points taken up. Many answers from both groups complimented the course on good structure and fun exercises.

“Kurssi on kokonaisuudessaan ollut hyvin muodostettu, joka tunnille on ollut riittävästi mieltä puuhaa”
 (The course has been altogether well structures, there has been enough pleasurable activities for each lesson.”)

“teemoittain etenevä suunnittelu hyvä”
 (“thematically advancing planning is good”)

“Hauskoja ja melko monipuolisia harjoituksia”
 (“Fun and rather exercises”)

“Harjoitusten taso/vaatimus kasvoi loppua kohti, tämä oli toteutettu loistavasti koko kurssin ajan”
 (“The level of challenge of the exercises grew to the end, this was done excellently throughout the course”)

The students in the first group had no negative points to bring up and they did not give ideas for improving the course. The second group, in addition to the positive feedback they gave, gave some advice and criticism as well. Most of the criticism and the ideas were concrete and dealt with the final project, urging to plan it better and give it more time.

“Se Shakespearen näytelmän tekeminen oli hyvä idea, mutta aikaa olisi pitänyt olla vain paljon enemmän ja tehdä siitä kunnon juttu”
 (“Doing the Shakespeare play was a good idea, but there should have been a lot more time so it could have been built into a proper thing.”)

The students in the second group also demanded more improvisation and more feedback.

“Palautetta tehdyistä jutuista heti esityksen jälkeen ja vinkkejä millä hommaa voisi parantaa”
 (Feedback on the activities right away and ideas how to improve them.”)

“Erillinen kurssi erilaisista ryhmäimproista, tai enemmän tämänkaltaisia kurssille”
 (“A separate course on group improvisations, or more of them within the course”)

Furthermore, some of the students in the second group requested more variation in exercises.

“Harjoituksia olisi voinut hieman monipuolistaa”
 (“The exercises could be made more varied.”)

A restricted amount of participants for the course was also mentioned in the students' answers.

Minusta kurssille olisi hyvä määrätä opiskelijakiintiö”
 (“I think it would be good to get a student quota.”)

All in all the students had positive opinions on the course in general. They found the course good, with a good structure and form. The aspects that would have needed more planning or better structures according to the students, were mostly to do with exercise variety and the final project. Altogether the amount and pace of work were satisfactory as well. The clearest reasons for liking the course were the possibility to speak English and that it provided fun and a relaxed atmosphere. Follow up courses were also an idea welcome to the students in general and they gave follow-up ideas such as an improvisational course, a play project as well as more thorough work with modern drama texts.

6.4 Language skills

The next group of questions was focussed on the students' opinions on the courses effects on their skills in the English language. There were four questions, three with multiple choices and one open question.

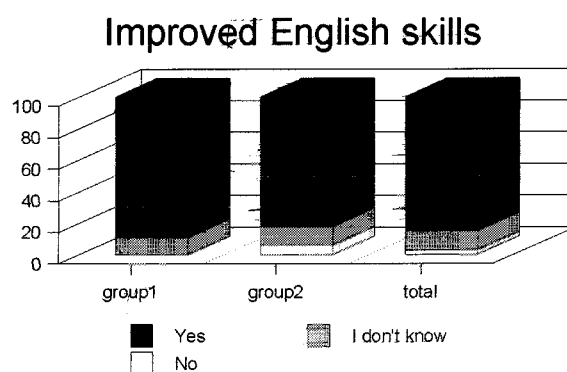


Figure 10

First the students were asked whether they found the course beneficial for their English skills. In the first group most of the students answered

affirmatively 'yes' and some did not know whether the course had benefited their English skills. In the second group most of the students also answered 'yes', some did not know for sure and a few said it had not benefited their English skills. Altogether, most of the students said that the course was beneficial for their English skills, some were not sure or did not know whether it had affected their language skills and a few of the students did not find the course beneficial for their English skills at all. The ones who did not find the course beneficial already spoke good or excellent English and may have felt they had not learned much as they perhaps felt there was not much to learn for them in general.

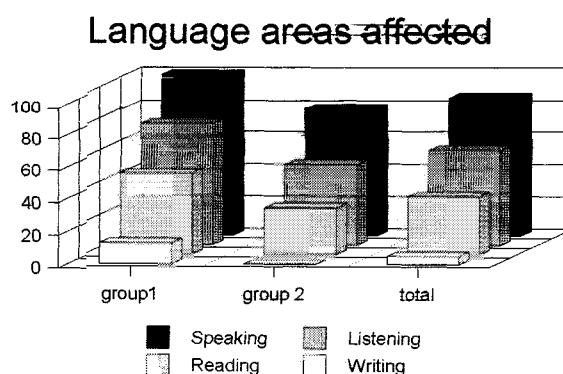


Figure 11

The next question handled the areas of English skills they had found the course beneficial for. This question was only answered by those who had answered yes to the previous question. The students were asked which of the area(s) of learning; ie. reading, writing, listening and speaking they found the course to have been beneficial for. As can be seen in figure 11 the structure of the answers was the same in both groups. The students found speaking and listening skills the ones most affected and benefited by the course, whereas reading and writing skills were not considered to be affected much by the course. The first group was a little more enthusiastic about the benefits of the course but all in all the answers to the question were very similar in both groups and

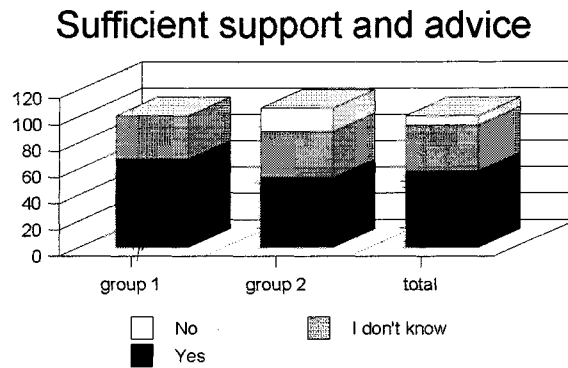


Figure 12

“Opettaja olisi voinut puuttua enemmän ääntämykseemme ja selkeisiin kielivirheisiin”
 (“The teacher should have commented more on our pronunciation and clear language mistakes”)

Next the students were asked whether they got enough support and advice from the teacher on their use of language. In the first group 67% of the students said they had had enough support and advice and the rest did not know whether they had or not. The second group was a little less satisfied with the support and advice, over a half of them felt they had had enough, a third of them were not sure whether they had and a fifth of them felt they had not had enough advice or support. Compared to most of the other points inquired, the students seemed least satisfied with the teacher support and advice on their language. Mostly more than 60% of the students said they were satisfied with the activities and graded them good or excellent. In this case altogether 58% of the students felt they had had enough of support and advice, as many as 35% were not sure and 7% felt they had not gotten enough. The support and advice giving came up as a less successful part of the course and new strategies and special attention to this element should be paid to in the future.

Next the students were asked to freely describe the course from a the point of view of their own language skills. Both groups had mostly positive remarks on this subject. Answers in both groups were very

similar but some students chose to answer in English. The most common answers were that *the course fit their existing skills very well* and that they had acquired *some new courage to use English*.

“mahtava, huippu, hieno, kannustava, opettava, harjoittava...”
 (“great, super, fine, encouraging, educating, ...”)

“kurssilta sai valmiuksia eri tilanteisiin. Tämän jälkeen on varmaan helpompi ruveta puhumaan englantia”
 The course gave me skills to manage in different situations. After this it is probably easier to start speaking English”)

“Pitää puhekykyä yllä”
 (“Keeps up the speaking skills”)

Many found the course had given them something extra or something new in communicative ability or at least kept on the skills that they already had. Courage to speak and react were noted to have gotten better. The range of answers was wide but the answers followed a very similar pattern. Only a few students altogether had negative remarks on the effect of the course on their English skills. Most of these remarks were connected with the realisation that there was something wrong or not good enough in their own use of English, which can be seen either as a downside or a part of a learning process of learning to map out and through that find the points to better in their language skills.

“Välillä oli vaikeaa improvisoida englanniksi, koska sanastoni ei ole vielä kovin suuri, mutta hyvä että harjoiteltiin”
 (“At times it was difficult to improvise in English as my vocabulary is not that big but it was good to practise it”)

“Sanastoa karttui hieman lisää, mutta olen edelleen yhtä tumpelo lauseen rakentamisessa kuin ennenkin”
 (“I got some more vocabulary, but I am still as bad in forming sentences as I was before”)

“Huomasin kuinka heikko lausuntani on vaikka numerot ehkä muuta puhuvatkin”
 (“I realized how poor my pronunciation is even though my grades point otherwise”)

For some students the course was language-wise a little too easy.

"Aika helpohko. Ei tullut eteen mitään hirveästi uutta."
 ("Pretty easy. Nothing too new came up.")

Another thing that was pointed out here was the need for more advice and feedback on the students' language skills.

Generally the students felt they had gotten something out of the course. Mainly their learning experiences had to do with courage to use and ability to react in the target language. Most of the students felt that the level of language used was suitable for them and that they learned something new from it. Many learned new vocabulary, some felt their pronunciation had improved. Some students found the course language wise either too easy or too difficult. This applies that the variations in the stages of challenge should have been broader.

6.5 Drama

The last group of questions discussed the drama elements of the course. Like the previous group of questions, this one also consisted of three multiple choice questions and one open-ended one. The first three questions had 'yes', 'no' and 'I don't know' as alternatives to choose from.

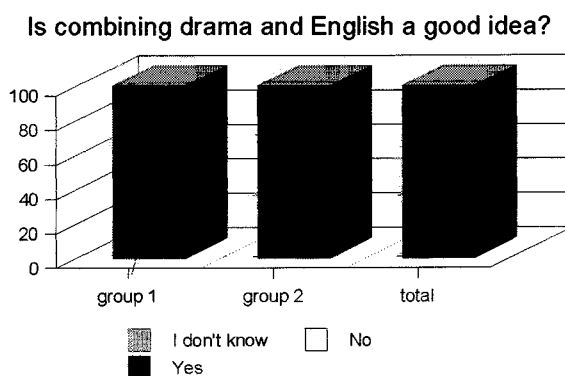


Figure 13

The students were first asked whether they think that drama is suitable for teaching English or not. In the first group all of the students

answered yes, so did all the students in the second group and thus 100% of the students altogether thought that drama and English teaching are a good combination.

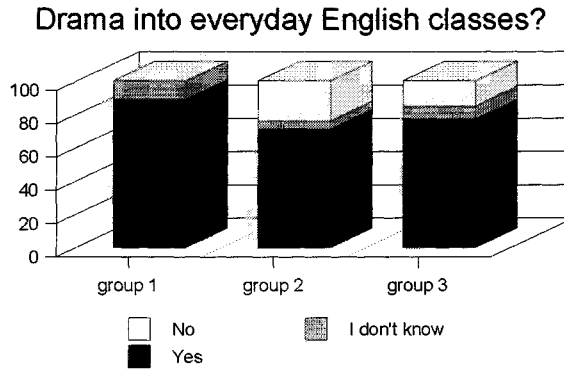


Figure 14

The next question handled the possibility of using similar activities and exercises on compulsory English courses. In the first group most of the students thought they could be used in everyday teaching and some were not sure. The second course had more variation in their answers; 24% of them gave 'no' for an answer. As a whole the majority of all the students thought drama exercises could be used within compulsory courses, a few were unsure and 15% thought it was not a good idea.

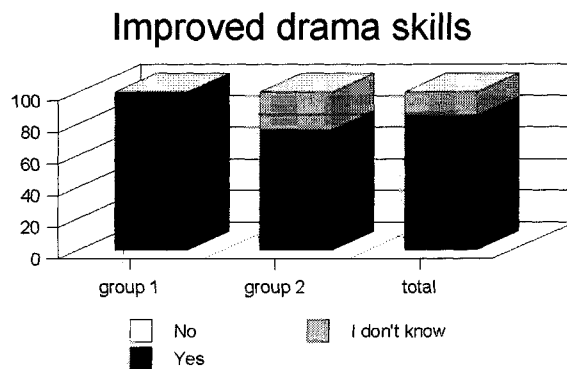


Figure 16

The next question on the drama elements of the course discussed the

students drama skills (ilmaisutaito) and whether they thought that drama in English was good for these skills. In the first group all of the students found the course to have improved their drama skills. In the second group there was more variation in the answers most of the students considered the course to have improved their drama skills but 24 % were unsure. None of the students gave no for an answer. Altogether as many as 85% of the students said the course had been beneficial for their drama skills and the remaining 15% were not sure.

If the students had something else to say about the drama part of the course they had free space to write it down. The answers varied: some did not answer at all, in the first group all the answers the students gave were rather positive and connected to the learning process.

“Draama, näytteleminen ja eläytyminen auttavat ymmärtämään kieltä syvällisemmin; ikään kuin eläytyä äidinkielenä kyseistä kieltä puhuvan asemaan”

(“Drama, acting and living the part help to understand the language more deeply; as if taking the role of a native speaker of that language”)

“Improvisaatioharjoitukset olivat tosi hyviä esiintymisen ja kielenkäytön kannalta (vieraalla kielellä nopeasti reagointi oli haastavaa)”

(“Improvisations were really good from a performing and language point of view (reacting quickly in a foreign language was a challenge)”)

In the second group there were many positive comments on learning but also a few points the students felt had not worked too well and thought they should be remodelled. All in all the comments to this question did not bring any really new elements to the students opinion range but rather kept to the lines of thought already mapped in the previous questions. The same ideas could be found in the answers to questions II/7 of the questionnaire (Appendix 2) on general points on the course, course structure etc. Mainly the students comments were centered on the real-like language use situations drama provided them.

The students also commented on the well planned exercises and structure of the drama part as well as the group they worked in (the

group was especially praised within the first course).

“harjoitukset olivat mukavia ja tämän ryhmän kanssa oli helppo ja mukava työskennellä”
 (“the exercises were nice and it was easy and nice to work with this group”)

“Draama-osuus toteutettiin hyvin ja oikeassa järjestyksessä”
 (“The drama part was done well an in the right order”)

Some students wished for more emotion exercises, which was a point that had come up in the feedback conversations but not in the questionnaire. Also the needs for variation in the improvisation exercises were mentioned again. Otherwise there were no remarks on things that may have been wrong or not so good in the drama but just general comments on work well done.

6.6 Summary of the questionnaire answers

Generally the students were satisfied with what the course had offered them. Most of the students felt the course had met their expectations and all of them gave the course a good or excellent grade. There were no significant differences between the female and male students' answers, the difference in the two groups' gender structure only visible in some minor details of the classroom practise. The first group was generally happier with the course than the second one, the first group mostly giving excellent or good grades and only positive comments whereas the second group were more reserved giving mostly good or average grades and offering positive as well as negative feedback on the course proceedings. This might be due to the difference in their previous drama experience. The first group had not done such activities before and had no pre-determined idea of what classroom drama is and were therefore generally enthusiastic and welcomed all new experiences. In the second group many students had done enough drama to have built a predetermined idea of what drama work should be like and were therefore more cautious and slightly less enthusiastic.

This came up especially in the project work part of the course. In addition, the first group was smaller and organisational matters as well as the project part of the course were more efficient and successful. In the second group its size sometimes made organisational matters more difficult and also the project part was partly due to group size and poor planning, partly due to the students' not too eager attitude far less successful.

The answers clearly show that the students had, in addition to enjoying themselves, positive language and drama learning experiences. The students found the structure of the course good and the pace and amount of work fitted their needs. The gradually growing level of challenge also seems to have been successful. The course met most of the students' expectations and offered them something unusual and not available within the compulsory courses. Furthermore, the students felt that the course had improved their spoken English and given them courage and enthusiasm to use the language. The improvisational and unprepared use of English seemed to be the most successful and memorable element of the course and the project work the least successful one. The students found the idea of combining drama and English worthwhile and many would have been prepared to go on further with similar work. The students' opinions on using drama in everyday English teaching varied, but many would have welcomed the drama element in that context as well. The students' generally enthusiastic and positive opinions suggest that the course was successful and an idea worth pursuing in the future. The results of the questionnaire support the idea of developing this sort of work further within upper secondary school curriculum.

The students' answers on the questionnaire give a glimpse of what has been going on in their minds when taking part in this course. Together with the teacher's journal and my personal notes on the course there is a possibility to build some kind of a picture of what took place during the course. This information again is needed when thinking of future possibilities of using such a form of work within the school

curriculum more widely. And naturally for people like myself, who are already interested and planning to go on with the work, all information on course structure, planning, learning processes and enjoyment are important.

7. Discussion

The data collected from this course only gives a glimpse of the processes and experiences in class. The teacher's journal gives a general picture of the proceedings but many details and experiences are left out as it is impossible to teach and make completely detailed notes at the same time. They also present the teacher's point of view which may differ from the students experience. The questionnaire answers give some picture of the students' learning experience but as the students' language skills were not tested before and after the course the course's effects on the students language skills are seen only through their own viewpoint and cannot be measured quantitatively. A language test could have given more exact material to analyse. However, on this occasion, the student data included very similar observations to those of the teacher's journal and thus the main points arising from both materials can be considered valid. The student feedback alone gives a lot of information on what the students felt they had learned, but learning processes are slow and gradual and it would have been interesting to know more about their feelings along the course as well as at the end of it. This would have helped in future course planning as well as in the analysis of the course proceedings. There were some feedback sessions and notes along the course that did add to the information available but in the future, if data is collected from similar contexts, a student journal would be a good addition to the data and would also commit the students to observing their own learning processes along the way.

The course was designed to provide students with opportunities to improve and use their English skills through drama. The language

learning focus was on the communicative elements of language and the drama focus was on introducing basic elements of classroom drama and supporting the language and communication goals of the course. The design of the course was set within the d-type drama an undefined and evolving work combining the different fields and possibilities of drama use, introduced by Bolton (1981). The learning objectives were set on the basis of Heinig's (1974) general lists of the goals and advantages of classroom drama and Pasanen's (1992) similar listing of the benefits of using drama in the language classroom. Many of the elements of the above mentioned learning objectives were realised during the course practise according to the student feedback data. From this standpoint the course can be seen as having reached its basic goals.

The basic elements of communicative language use and introducing drama in education to students guided the design of the course. The students' expectations of the course followed very similar lines as the basic goals of the course plans, which can be seen as a fruitful ground for the learning experience and as one of the reasons for why the students were considerably happy with the course experience. In addition, the course being an optional one, the students had enrolled in it out of their own free will and were therefore very motivated. According to their questionnaire answers the students had good learning experiences of language and drama, they got to work in a relaxed, creative environment and learned new things about themselves and their skills. Compared to Heinig's (1974) general lists of the goals of drama, this drama course affected positively at least the students' language and communication skills, their positive image of the self, their personal creativity and the use of dramatic form as a part of schoolwork.

The students' opinions on the course were, as has been stated above, very positive. Most students found both the idea and the practise of the course very good, and even though there were slight differences in the level of success of the two courses, both can be seen as good experiences for both the students and teacher. The course met the students' expectations and mostly its goals of introducing classroom

drama and providing means to practise spontaneous communication in the target language were achieved. The students found the general idea of the combination of drama and English teaching worthwhile and many would have been eager to participate in follow up courses as well. The students' satisfaction with the course suggests that, from their point of view, this kind of work could be made a part of the curriculum in the future as well. It offered them a positive learning experience that was not available in other courses.

All of the students enjoyed the course, but the second group was generally a little less enthusiastic both in class and in their questionnaire answers than the first one. The conduct of the course in practise was, apart from the classroom arrangements and the final project, very similar in both groups and cannot therefore explain this difference of opinion. The fact that the students in the first group were generally more satisfied with the course than the second group was probably partly due to organisational difficulties that did not appear in the first group but were visible in the second and mostly were caused by the difference in group size. A larger group demands more time and structure, and disturbances and other difficulties arise easier. The group dynamics of the two groups were also somewhat different as most of the first group students did not know each other beforehand and started working as a group all together, whereas there were more preformed social groupings within the second group, which tended to break up the group. The amount of previous drama experience was also a differentiating factor between the groups and probably affected the students attitudes and opinions as well. The first group had not done much drama before and were enthusiastic about everything new, whereas in the second group there were many students who had a lot of previous drama experience and had a more predetermined idea of what drama should be like and were therefore more critical of the activities. This again along with group size and dynamics affected the general atmosphere. When it comes to the final project, it was better structured in the first group, whereas in the second group as the

students did not want to perform to an audience, the line of motivation and setting of goals was left much less clear. The more experienced students would probably have needed more challenges within the drama, but as this was planned to be an introductory course, strong differentiation between the experienced and inexperienced students would not have been an easy task and might not have served the course idea in the long run. The problems with the second group did not stem from level of challenge alone and were more of a sum of group size, group dynamics and organisational practise. In the future, when planning such courses, group size and group dynamics are the things one should consider more carefully and be prepared to work on them and leave any demands of previous drama experience out of the course idea.

The positive effects of drama on the social structure and social roles of the students (Pasanen 1992) could already be seen in these teaching experiences. In the first group some students who were according to their teachers always quiet in class became the most active and creative participants on the course. Shy students found new courage in themselves and the more self-assured students did sometimes learn to give room to others. Furthermore, having students from all different grades work together as a group can be seen as a social benefit of drama work which does not necessarily appear in all everyday teaching. All in all, the general atmosphere and opinion on the course were good in both groups and even though the second group was slightly less enthusiastic they still found the course both fun and useful. The positive atmosphere and opinions were probably also affected by the fact that the course was optional and therefore rather an optimal context to work in. The students had enrolled in because they were, in a way or another, interested in the idea and this interest is naturally a strong motivation factor. If these activities would have been included in a compulsory course student experiences and opinions might have been different.

The structure of the course was generally successful. The idea

of a string of loosely connected exercises and a gradually growing level of challenge proved to be good in practise. The language and communication element was kept along throughout most exercises, although the students would have needed more feedback and advice on their use of language. In further projects, a teacher's list (that could sometimes be presented to the students beforehand) of language elements to be observed in each activity could be useful. The same applies to making notes on the details of language and communication within the activities and a focussed language feedback session after each lesson.

The students' motivation was high through most activities, although some more variation and better planning, especially towards the end of the course, could have been of use in order to avoid situations of confusion and/or lack of motivation. All activities and especially the choices of exercises and themes were initiated by the teacher, which perhaps also caused some lack of commitment to some of the activities, especially in the project work. A stronger background idea, perhaps a general theme for the course might have also been useful in order to keep the activities together. The element of more thorough process drama, especially if working with plays and/or complicated themes would be useful in keeping the experience whole. Process drama would also be a balancing element when it comes to the power of choice within the thematic lines of the dramatic activities, giving the students' much freedom of choice with the work but yet having a general idea which the teacher can control.

The introductory element was both needed and successful in both groups. Getting an idea of the basic elements of drama gave the students better tools for participating in the activities and was also good for the classroom environment and atmosphere as while learning the basic drama conventions, the students learned to know and trust each other and gained confidence to trust themselves. The general drama activities worked mostly very well and the language and communication element was kept along and developed through the course. The most

successful experiences were, both according to classroom experience and the student feedback, connected to the improvisational and role play activities, which provided the students with possibilities to practise unprepared, creative use of language. They came very close to the language and drama learning goals of the course and were enjoyed and actively developed by the students. These kinds of activities could have been used even more and probably, as some of the students pointed out, could have been the basis of an entire course.

The final project, as mentioned above, was the least successful element of the course, especially in the second group. It was structurally poorly planned and there was too little time for it. It was much closer to the traditional school play structure than the idea of d-type drama and therefore added the unnecessary focus on product instead of process. This was not beneficial for the working environment and resulted in dissatisfaction. The original Shakespeare material was challenging for some students, but far too difficult for others. Even though both groups came up with good work and performances, enjoying the work, it was not generally a good idea to take up this kind of work on an introductory drama course. In further projects the focus should be considered more carefully and, if one decides to embark on working with a play, it should be given much more time. A separate 'acting out a play' course would probably give the necessary time and focus these kinds of texts deserve and demand.

According to the students' own experiences the drama element of the course provided most of the students with new tools to communicate. Emotional expression and bringing the non-verbal elements into the communication offered new views on the whole picture of communicating in a foreign language. Drama also provided a playful environment of, as one of the students put it, "speaking up by accident and enjoying it". The language learning experience appeared to be very positive, especially in the field of spoken language. *The most significant effect of the course experience, according to the students' questionnaire answers, was that it enhanced the students' courage to speak and use*

the language. The elements of encouraging, creative language use sprang up in almost all of the activities, especially when working with improvisation and role-play. From a communicative learning point of view, the students can be seen as having enhanced their discourse- and strategic competences (Canale 1983). The ideal of using language productively and receptively in an unrehearsed context (Brown 1994) was achieved. The students had a chance to experiment with the language skills they already have and many were surprised at how well they managed to communicate within this context. As the students themselves pointed out, drama helped them to understand the English language more deeply, putting themselves in the position of a native speaker. This portrayal of oneself in an imaginary but at the same time real situation has been considered to be the very core of drama experiences by both Neelands (1984) and Holden (1981) and is considered one of the best possibilities of genuine communication drama use offers in language teaching by Pasanen (1992). The students noticed that they took part in experiences and situations that would not have been within their reach in an ordinary language classroom, as Pasanen (1992) among others has noted.

All in all, the general success of the course suggests that the idea of combining drama and language teaching on upper secondary level education is a worthwhile idea. Aside, and perhaps also among, compulsory English courses drama offers a possibility to concentrate on using the target language in practise and provides a relaxed context for this work. Drama encourages the students to use their language skills and gives them new confidence to communicate spontaneously. Although drama demands some special effort from both the teacher and the students it can finally only be learned in practise and therefore trying drama activities out in language classroom is finally the only way to experience the benefits of this approach. On an optional course the students are especially motivated to work with this kind of material, using drama on compulsory courses might have been not as easy. I have personally had a possibility study drama in education and it is

clear that this experience and knowledge was absolutely necessary throughout the planning and teaching process. Drama in education is a demanding, specialised field of work and naturally it does not even interest or suit all teachers, but without any information of the possibility to use such an element in class, the ones who might be interested in and have the resources to work with drama in the language classroom might never get enough courage and background information to start working with drama. Therefore I believe that language teachers should further be informed of the possibilities of drama use so that they can, if it interests them, try it out and offer this experience to their students. This demands some education on drama methods and drama in education in general as well as knowledge of some of the processes that are at work in language learning.

On a personal level I will go on planning and offering combined drama and language teaching courses to schools and other educational institutions. The basic format of an introductory course and possible advanced follow-up courses offers many possibilities for further use of drama in English teaching. Drama demands time and optional courses provide the necessary space to develop the process into a fruitful experience. I will also continue experimenting with drama on a smaller scale within everyday teaching situations, as I believe that the benefits of drama use should be offered to all students, not only the active ones who take part in optional courses. In the future I believe that focussing on improvisational activities on one hand and process drama on the other will be of significant use in course planning. A separate course on improvisation may well best serve the learning element of unrehearsed spontaneous language use, and on future introductory courses I will probably concentrate on improvisation alone. Process drama offers an interesting and vast field of possibilities of the use of drama and needs to be studied and experimented on in the future. A course format based on process drama may help with many organisational matters as well as the possible situation of studying or putting up a play or dealing with complicated or many-sided themes. Also, a more thorough focus on

language feedback and support will be included in further plans. The social and group dynamics elements of drama teaching also need to be developed for future teaching events. Trust and group cohesion exercises are always needed. In practise, a group size limit will need to be set and the activities planned accordingly. Most of all, continuous experiments and further education in drama in education is needed to develop one's skills as a teacher. Drama demands quite a lot of flexibility and creativity from the teacher and cannot be learned without trying it out in practise. Therefore I believe that the best way to develop these ideas is to gather as much information on the subject, from both a drama and a language learning point of view, as possible and use and experiment with it in a classroom context and learn from those experiences, which is what I will continue doing.

The next step to take in the development of teaching languages through drama in general is to encourage language teachers to use drama with their own students and to promote for similar courses as this one for as many schools as possible. There already are some drama oriented courses for language teachers available in teacher training. I believe that an introductory course in drama in education should be an optional part of the language teacher's education in the future. This naturally does not mean that all teachers should start using drama, but providing the basic information of the field would make it more available for those interested. Teaching material is available in many different drama handbooks and maybe a collected package of these exercises and activities especially gathered for English teaching purposes would encourage teachers to try drama out on their own. The teachers themselves can then decide whether to take it on as a part of their teaching approach. There is still relatively little academic research available on the combination of drama and English teaching in this country. A broader study of the use of drama in English teaching for instance on different grades and in different schools, would be of much use in mapping out the benefits and problems of the use of drama in the long run. Special focus on the students' experiences and learning

processes may reveal more of the drama processes in practise. Testing the students language skills before and after the use of drama, collecting student journals and other material on the subject would be useful to achieve this. Academic studies may bring out the benefits of drama in language education and this again may encourage schools to take drama and language courses into their curriculum. Meanwhile, gradual progress in collecting material, learning more about drama and its uses, offering language and drama courses to all educational units from schools to universities and using drama in the language classroom whenever possible, will develop the idea further and perhaps result in an increased possibility for different students to encounter the joy and benefits of the imaginary worlds of drama, within a language classroom.

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**Appendix 1:
Course Plans**

Index:

Session plans

1

Session materials

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WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
UNIT 1: 1-5 Getting to know the group. Introducing the context. Practising self expression	activities: warm-ups, introductory games, short improvisations, pantomime time: 3h45min	-group cohesion (G) -comfortable atmosphere (G) -self expression (L, D) -introducing the methods (G, D) -self expression (L, D)
LESSON 1: Getting to know the group. Forming the course.	activities: warm-ups, games time: 45 min	-group cohesion (G) -introducing context (G, D, L)
Phase1 Course introduction The Drama Contract (Neelands 1984:24-31)	activities: 1. Teacher introduces the course idea 2. Discuss the topic. 3. Make a drama contract based on: -free discussion,questions and ideas -use of English in all activities -use of dramatic exercises. - active participation -allowing self & others self expression. -the course being a research project for the teacher - feedback from students - feedback from teacher -any points that come up time: -10min	-introducing the course idea and methodology (G,D) -making the students feel they are part of the contract (G, D)
Phase 2 Introductory warm-up exercise "Elina the Elegant Elephant..."	activities: 1. Stand/sit in a circle, all together 2. The idea is to come up with a phrase consisting of your name, an animal name	-getting to know each others names (G) - concentration (G, L, D) - forming phrases of nouns modified by adjectives (L)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>beginning with the same letter as your own and an adjective that also begins with the same letter (like Elina the Elegant Elephant)</p> <p>3. Everyone says their 'name phrases' in turns going round the circle. Each person should also remember the 'name phrases' of the ones before them (e.g.I'm Elina the Elegant Elephant and she is..and he is...)</p> <p>4. After the first round everyone can add up one thing they are good at to the phrase (e.g I'm Elina the Elegant Elephant and I'm good at cooking... and she is... and she is good at...)</p> <p>time: -10min</p>	<p>- telling about oneself and hearing about others (G, L, D)</p>
<p>Phase 3 Back to back- game (Maley & Duff 1978:30)</p>	<p>activities:</p> <p>1.Students move freely around the classroom and observe each other</p> <p>2.Students stop and pair up with the person next to them</p> <p>2.Pairs stand back to back and describe their pair's appearance without seeing her/him. The one who is described may ask some questions (e.g. How many earrings?, What colour is my blouse?)</p> <p>3.Pairs take turns</p> <p>4.Brief discussion of how this felt.</p>	<p>- getting to know each other (G,D)</p> <p>- observation skills (G,D)</p> <p>-descriptive skills (L,D)</p>

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	time: -10 min	
Phase 4 Expectation stills (Neelands 1990:19)	activities: 1. Form groups of 3 to 7 2. Students discuss in groups what they expect from this course. 3. Groups make a still-image (silent and still "statue" with their bodies) picturing their combined expectations. 4. Still images are performed for the class 5. Still images are interpreted by the 'audience' and explained by the makers time: -10 min	- mapping out the students' expectations (G) -bodily expression skills (D) -discussing the exercise (L) -getting to know each other (G, D) -introducing the still-image method (D)
Phase 5 (if a single lesson) Dusting	activities: 1. Students pair up and 'dust' each other from the dusts of the day using a loose wristed hand as a 'duster' time: -5 min	-relaxation (G) -contact forming (G, D) -sharpening senses (D)
LESSON 2: Trust and togetherness	activities: trust exercises, get-to-know games time: 45 min	-group cohesion (G,D) -communication skills (L)
Phase1 Round of questions	activities: 1. All together (teacher included) group walks around the room 2.They stop to face the one closest to them and ask	-observing others (D) -asking questions (L) -getting to know the group (G,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>her/him a question about him/her (interests, dislikes, anything uninsulting)</p> <p>3. Both people ask and answer and then move on to contact another person to ask another question.</p> <p>4. Everyone should meet everyone at least once.</p> <p>time: -10-15min</p>	
<p>Phase 2 Walking the blind 1 (Kohonen, Lilja; 1988: 42)</p>	<p>activities:</p> <ol style="list-style-type: none"> 1. Students are divided into two groups 2. One group closes their eyes, becoming 'blind', others become 'escorts' 3. The escorts take the blind by the hand and in silence walk them safely around the room, speed as well as turns and other moves can be increased slowly during the exercise. 4. After 5 min the pairs can stop and the blind can try to guess who was escorting them. 5. New pair up the 'escorts' becoming the 'blind' and vice versa and a new round of walks. <p>time: - 10 min</p>	<p>-trusting the other (G,D) -trusting ones senses (D) -group cohesion (G,D)</p>
<p>Phase3 Walking the blind 2 (Kohonen. Lilja 1988:42)</p>	<p>activities:</p> <ol style="list-style-type: none"> 1. Students stay in pairs 2.Obstacles like chairs, bags and other available items are placed around the 	

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	room. 3. The 'blind' one is escorted verbally by the 'escort' from the other-end of the room. 4. The aim is for the 'blind' to get from the other end of the room to their escort following her/his advice. 5. Pairs take turns. 6. Short discussion of phases 2 and 3 time: -10 min	
Phase 4 Relaxation	activities: 1. Soothing background music 2. Students take a comfortable position lying down on the floor with their eyes closed feeling each limb relax 3. Teacher tells the students to imagine a comfortable place they would like to go to and advises them to take a trip there within their minds, to slowly move the route towards that comfortable place and when they get there just snuggle in the comfort. And then slowly get back into here and now. 4. Slowly get up and briefly discuss the lesson time: -5 min	-relaxing (G,D) -imagining skills (G,D) -observing the senses (G,D)
LESSON 3: Body and mind observation.	activities: breathing	-group cohesion (G,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	(such as: 'from context forming to conflict to resolution') which can be discussed beforehand. time: - 10 min	
LESSON 4: Drama experience. Nature. Group togetherness.	activities: dramatising, improvisation, soundtracking time: 45 min	-group cohesion (G,D) -practising the dramatic skills (D) -thematic cohesion (G,D)
Phase 1 Dramatising a story	activities: 1. Same groups as in the preceding lesson's last exercise 2. The stories written on the last lesson are distributed randomly to the groups (so that the writer's do not receive their own text) 3. The students are given 5 -10minutes to dramatise the story into a performance 4. The students perform the stories. 5. Discussion time: -20-25 min	-introducing dramatisation (D) -getting used to preparing and performing a story (D) -working as a group (G)
Phase 2 Thank you for this beautiful...dog?	1. Students stand in the two ends of the room half of the group at each end. 2. Each student imagines an animal that they are carrying/ holding. 3. Students (one by one)	-pantomime (D) -reacting to unpredictable stimuli (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>bring the imaginary animal they are holding across the room to the student facing him/her. They are told to imagine the animal is reluctant to be moved.</p> <p>4. The receiving student takes hold of the imaginary animal and tries to <u>guess</u> what it is saying: " Thank you for this lovely..."</p> <p>time: -15 min</p>	
<p>Phase 3 Soundtracking the woods (Neelands 1990: 10)</p>	<p>1. The group sits down in a circle, eyes closed in a darkened room.</p> <p>2. Freely out of choice the members start making a soundtrack of a forest, making sounds that could be heard there.</p> <p>3. Each participant can enter and leave the sound picture whenever they want and return at will. Listening is important.</p> <p>4. The exercise ends when the sounds end.</p> <p>time: -5min</p>	<p>-voice improvisation (L,D) -concentration (G,D) -listening skills (L,D) -having the power to guide the 'story' (D) -working together with the others (D)</p>
<p>LESSON 5: Everyday themes, getting to know each other more.</p>	<p>activities: warm-ups, improvisation, discussion, feedback from lessons 1 to 5</p> <p>time: 45min</p>	<p>-getting to know each other (G,D) -working with familiar thematics (G,D) -getting feedback on the course so far (G,L,D)</p>
<p>Phase 1 Catwalk warm-up</p>	<p>activities:</p>	<p>-getting physically warmed</p>

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	1. Funky pop/rock music in the background 2. Students move around freely. 3. Teacher gives them characters/situations to act out: models on a catwalk in a Paris show, aerobics championships group performance, ice hockey game, 12-year olds at a school disco... time: -5-10 min	up (D) - relaxed atmosphere (G,D) -working together (D) -dramatic skills (D) -moving into the everyday thematics (D) -reacting to target language stimulus (L)
Phase 2 Who I want to be...	activities: 1. Funky music in the background 2. Students are asked to think what/who they would really like to become after leaving school, dream future. 3. Students act out their dream future-self with the music playing in the background 4. Students also observe others. Contact with other dream -selves is allowed but not necessary. time: -5min	-using own experience, dreams(G,D) -doing together/less audience pressure (D) -connected to phase 1 (D)
Phase 3 Discussing and improvising dream- selves.	activities: 1. In groups of 3 to 7 students briefly pantomime their dream character to the others who try to guess it. 2. Each group is given a	-sharing dreams (G,L,D) -getting to know each other (G,D) -working together (G,L,D) -performing to others (D) -observing other performances (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	a place name. 3. Groups build a plan for a short improvised situation taking place in the named location and all the participants taking the roles of their dream characters. 4. These are performed to the whole group who try to guess the roles and the places. time: -15-20 min	
Phase 4 Feedback on lessons 1-5	activities: 1. Lessons are briefly discussed, commented on. 2. Students are given feedback sheets on which they write their thoughts on the first 5 lessons time: -5-10min	-mapping out the students' feelings of the course (G,L,D) -students get to express their opinion (G,D)
UNIT 2: 6-10 Dialogues and dramatisation, group work, improvisation. Working with role play scenarios and text.	activities: role play, role work, text dramatisation, improvisation, warm-ups. time: 3h 45 min	-experimenting with the dramatic context (L,D)
LESSON 6: Role play, emotions	activities: warm-up, improvisation, role play exercises time: 45 min	-building the dramatic experience (D) -more target language activity (L)
Phase1 Virtual skipping rope- warm up	activities: 1. Groups of 3 to 10.	-physical warm-up (G,D) -body experience (D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	2. Students skip an imaginary rope with two students at the ends. 3. First they jump like little children then try jumping like ballet dancers with ballet shoes (and tutus) on. time: -5 min	-drama skills (D)
Phase2 Discussing roles	activities: 1. Same groups as in last exercise. 2. Groups discuss taking different roles in everyday life. How people show and interpret them 3. Points to discuss: What kinds of roles do each of you have in life? What kinds of signs and symbols do we use to code and encode our roles? 4. Then all students and teacher discuss together the constituents of roles (writing them on a board or paper) time: - 10 min	-getting an idea of what everyday roles consist of. (G,L,D)
Phase 3 Improvisational role-play	activities: 1. Groups of 5 to 7. 2. Students randomly pick a role card (page 54) and an adjective card (page 55) 3. Each group picks up a situation card (page 55) 4. With a minute to prepare the students start to	-creativity (L,D) -familiarity of form (D) -guidelines free, room for improvisation (L,D) -vocabulary (L)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	act out a brief improvisation including the given roles, their characteristics and situations and the others try to guess what they were. 5. Discussion on roles. time: -15 -20 min	
Phase 4 Pantomime: feelings	1. Students pair up 2. They pantomime each other how they feel today. The other one tries to interpret this. 3. Then students think of different ways of feeling or being and express them through pantomime to each other, taking turns. 4. A list of adjectives may be useful. time: -5-10 min	-expressing and interpreting emotions (L,D)
LESSON 7: Emotions, text, dramatisation, dialogue	activities: reading theatre, role play, dramatisation, dialogue time: 45min	-expressing emotions (L,D) -reading/interpreting text (L,D)
Phase 1 Tongue twisters with emotions/tones Pasanen (1992:28)	activities: 1. In pairs or groups of 3 or 4 2. Students get 1 tongue twister for each pair/ group (4 to 6 different twisters all together, eg. page 56) 3. First students read the twisters through aloud a few times.	- drama exercise (D) -expressing emotions (L,D) -working on a text (L)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>4. Then students read the text dialogue-like (line by line taking turns) in the four following ways : angrily, happily, sadly and lovingly.</p> <p>5. Students are given a sheet of techniques (page 57) they can use to strengthen the emotion</p> <p>6. Focus on emotion rather than text.</p> <p>-15-20 min</p>	
<p>Phase 2 Dramatising tongue twisters</p>	<p>activities:</p> <ol style="list-style-type: none"> 1. Groups with the same twister group up into 4 to 6 groups. 2. All students together pick up some styles of performance: (such as dance theatre, serious drama, comedy, children's theatre...) and each group gets to choose one style. 3. Groups dramatise (make a play of the storyline) their twister into a performance and choose one emotion of their choice to play it with. 4. Twisters are shown to others and discussed. <p>time: -20-25min</p>	<ul style="list-style-type: none"> -dramatising a text (L,D) -expressing emotions (L,D) -text work/analysis (L) -performing (L,D) -holistic communication with body and language (L,D)
<p>Phase 3 Homework: sentences</p>	<p>1. Students get a paper with 3 blank spaces and should write 1 line of dialogue on each and bring back to class</p>	<ul style="list-style-type: none"> -producing something of one's own (L,D) - getting material from the students (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
SESSION 8: Dialogue, emotions, styles.	activities: set dialogue with emotions, discussion on dialogue and conversation time: 45min	-observing conversational dialogue (L,D)
Phase 1 Zap, bing, chomp (Maley & Duff, 1987:74)	activities: 1. In a circle standing up 2. The only sounds used are zap, bing and chomp 3. First everyone 'speaks' at the same time like giving an important speech using only the given sounds (1min) 4. Then every second student turns to face the one sitting by their right side (pair up) 5. First the one student tells his/her pair he/she loves you with only the given sounds (the pair simply listens) (1min) 6. Then the other pair introduces him/herself to the pair as he/she would just have arrived at a job interview. (then pair listens)(1min) 7. Then form groups of 3. 8. Each group takes a little room and using only the given sounds and mimicry try to 'manage a sailing ship in a storm.' (2-3min) time: -5min	-emotional expression (L,D) -conveying meanings with tone of voice (L,D) -introduction to the lesson topic (L,D)
Phase 2 Set dialogue: A) Read and look up (Pasanen 1992:27)	activities: 1. Students pair up 2. Pairs get a short dialogue	-natural-like dialogue (L,D) -practising conversational communication (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
<p><i>B)</i> Reading in tones (Pasanen 1992:28) <i>C)</i> Dialogue interpretation (Maley & Duff, 1978:56) <i>D)</i> Acting out a dialogue)</p>	<p>from a choice two (page 58) : a)Pasanen (1992:27) b) Maley & Duff (1978:56) 3. Pairs read the text through with read and look up technique (ie. they glance their line, look into their pairs eyes and say it trying to keep a natural tempo and eye contact like in a normal conversation) 4. Students read the text in tones. All along observing how it affects the meaning. First so that they use the same tone and accelerate the emotion deepening the it sadness throughout. (5 min) 5. Students read the dialogue so, that they take the opposite tone from each other so if A starts with a happy line B can say his/hers angrily or sadly etc.(5 min) 6. Students pick up and change emotions/tones freely (a list of choices may be helpful) 7. Students figure out a context for the dialogue and choose tones of voice accordingly and read it once or twice adding motion and gestures. (5 min) 8. If there is time and the students want to, a couple of dialogues can be performed to the class (5 min) -20-25 min</p>	<p>- making observations on the nature of conversation (L,D) -dramatic skills (D) -combining body and language to convey meanings (L,D)</p>

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
Phase 3 Discussion on dialogue/ conversation	activities: 1.All together discuss conversation. 2.Points to bring up: -ordinary conversation (tones of voice,register, repetition, swallowing words, many layers of meanings...) -you can never really predict what people are going to say next but you can make 'educated guesses'. -How to pick up the most important things in conversation? time: -5-10 min	-observing the nature of conversation (L,D) -noting interpretational cues in discourse (L,D)
LESSON 9: Free dialogue exercises, improvisation familiar context themes	activities: group work, improvisations, dialogue exercises time: 45min	-expressing oneself in an imagined context in the target language (L,D) -conversational skills (L)
Phase1 Prepared dialogue improvisations with surprise phrases	activities: 1. Groups are formed for each improvisational situation by volunteering. Their sizes vary according to the improvisation task. 2. Each group gets a situation context with a beginning line and a number of roles on it. (page 59) 3. Groups have 5 -10 minutes to decide on the characters and general idea for a plot 4. Each student is given 3or	-conversational skills (L,D) -natural-like surprise elements, flexibility (L,D) -dramatic skills (L,D) -observing and using the information discussed before (G,L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>more surprise lines (the lines they wrote before for homework + maybe some the teacher has prepared) These are not to be read beforehand but just to be picked up in the middle of dialogue.</p> <p>5. Groups improvise the situations out using the surprise lines with the others as an audience</p> <p>6. Points to pay attention to:</p> <ul style="list-style-type: none"> a) contact with other speakers b) body language c) tone of voice <p>7. To enliven the setting students can use the sitting-standing-lying down -technique (usually for groups of 3 but can be modified) where one person needs to be sitting, one standing and one lying down all the time. So that if the one sitting gets up to stand one of the others has to sit and the one standing up has to change position. This brings natural-like movement into the improvisation.</p> <p>8. Brief discussion time: -30-35min</p>	
Phase 2 'A pat on the back'	activities: <ol style="list-style-type: none"> 1. Nice background music. 2. All sit in a circle 3. Everyone massages pats and strokes firmly (no 	-group cohesion (G,D) -relaxation (G,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	tickling) the back, neck and shoulders of the one sitting before them to relax them and thank each other for a job well done. 4. Keeping hands on the shoulders of the one before you send a few rounds of 'morse code' round the circle before saying goodbye for the day time: -5-10 min	
SESSION 10: Dramatisation of a text	activities: dramatising a text in different styles, media parody,feedback on lessons 6 - 10. time: 45min	-text interpretation (L,D) - media analysis (L,D) -dramatic skills (L,D)
Phase1 A-B-C warm- up	activities: 1. In a circle, all together. 2. The idea is to throw a ball around the circle randomly taking eye contact to the one you are throwing it to and one by one say the abc (ie. the first one says A throws the ball to another who says B etc.) 3. If someone says the wrong letter the group has to start from the beginning 4. After getting to z the group is divided into two and both are given their own ball. Now the idea is to say the abc first from a to z and then backwards as fast as one can (with the same rules) competing with	-concentration (L,D) -abc (L)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	the others. time: -5-10min	
Phase2 Dramatising a text with varying styles (tv parody) (Pasanen 1992:50, 63)	activities: 1. Students are divided into 4 groups. 2. All students are given the same text/story (a newspaper cutout, a children's story...) 3. Before starting to work with the text everyone sits down and the exercise is discussed (5min): The idea is to: A) read the text and find out what it is about -what do you look for in a story (subjects,action, conflict, solution, beginning end...) how (words, paragraphs, sentences) B) dramatisise it into a tv- programme format (ie.sitcom, news, sprots report, MTV...) chosen by the students, teacher jots them down on a paper/blackboard and they are divided for the groups to choose or randomly given to them 4. Groups prepare the text as it would be used in their tv-format (time about 15- 20min) taking in necessary characters etc. (props can be brought in by teacher) Exaggeration is allowed! 5. Parodies are shown to others and after each one	-text analysis skills (L,D) -independent work (G,L,D) -working as as a group (G)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	the special features of the different tv-styles used are discussed. time: -35-40min	
Phase 3 Feedback on lessons 6 to 10	activities: 1. General comments from students. 2. Students get feedback sheets on which they write of lessons 6 to 10 (they can be taken home if time runs out) time: -5min	-mapping out the student's feelings about the course (L,D) -students possibility to give feedback (G,L,D)
UNIT 3: 11-15: More drama work. Group improvisation	activities: various improvisational exercises, working with familiar methods time: 3h45min	-using and practising the dramatic skills learned so far to communicate improvisational meanings (L,D)
SESSION 11: Theatre sports with different improvisational techniques.	activities: warm-up, theatre sports time: 45min	-using dramatic skills in a familiar context (L,D) -improvisational freedom (L,D)
Phase 1 Ping-pong warm-up	activities: 1. In a circle all together. 2. A ping -sound is sent to the right by the teacher so that she says ping to the one on her right and the one she said it to says it to her/his right again and so on. A round of pong goes the other way. 3.The idea is that anyone can change the direction of	-contact (G,L,D) -concentration (G,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>of activity by choosing whether to say pong to her/his left or ping to his right. The communication should not break and eye contact is important.</p> <p>4. Speed can be added as well as extra rounds of ping / pong and if extra kick is needed bing and bong can be added (bing- to your right skipping two students and bong- to your left skipping two students)</p> <p>time: -5min</p>	
<p>Phase 2 Theatre sports (Pasanen 63), with different improvisational styles added</p>	<p>activities:</p> <ol style="list-style-type: none"> 1. Group improvisation on audience requests. 2. Before starting the whole group gathers ideas for situations to be performed 4. Audience picks up a situation, beginning line and roles for them. 5. Teacher gives an improvisational style for the group, some styles are listed on style sheet (page 60). These may require doubling cast or other changes... 6. -the performers improvise the situations as far as they can / feel like going, the audience can give extra advice, make changes, stop the action, add/remove a character etc. 7.As many improvisations as 	<p>-dramatic communication skills (L,D) -process (L,D) -freedom of choice (G) -unknown outcome, communicative need (L,D)</p>

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	there is time for. time: -30-35min	
Phase 3 Discussion	activities: 1. The theatre sports are discussed: -did you like it? -how did it feel -how the audience reacted time: -5min	-chance to analyse the work (L,D) -chance to give general feedback and discuss the exercise (L,D)
SESSION 12: Pair work, compact drama activities, communicative tasks	activities: role cards, Help!, conflict time: 45min	- group work (G) -communicative skills (L,D)
Phase 1 Pairing up -mime	activities: 1. Teacher whispers a name of an animal into every student's ear. 2. There are two of each animals and the students go round the room acting like that animal would and try to find their pair. time: -3-5 min	-warming-up (D) -pairing- up (D)
Phase 2 Role Cards (Maley & Duff 1978:85)	activities: 1. Work in pairs 2. Students are given role cards (Maley & Duff 1978 :86) with some cues to the situation, the pairs of cards process a conflict of interest and they are to act out the situation -discuss and try another	-communicative need (L,D) -communicating emotions and meanings (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	time: -15min	
Phase 2 Role Cards (Maley & Duff 1978:85)	activities: 1. Work in pairs. 2. Each pair gets a few starting line with a hidden thought (Theodorou 1989::62) , which they are not to show their pair 3. One of the pair says her/his starting line, somehow expressing the hidden thought (acting it out) and the pair improvises a small conversation on the spot 4. They discuss what the hidden thought was and how it showed. 5. They act out another First so, that neither of the participants 'reveals' their hidden thought	-observing communication (L,D) -a useful drama technique (D) -free, open-ended verbal improvisation (L,D)
Phase 3 Hidden thought (Theodorou 1989:62)	activities: 1. Work in pairs. 2. Each pair gets a few starting line with a hidden thought (Theodorou 1989::62) , which they are not to show their pair 3. One of the pair says her/his starting line, somehow expressing the hidden thought (acting it out) and the pair improvises a small conversation on the spot 4. They discuss what the hidden thought was and how it showed. 5. They act out another.	-observing communication (L,D) -a useful drama technique (D) -free, open-ended verbal improvisation (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>First so, that neither of the participants 'reveals' their hidden thought Then so, that one of them does and the other one doesn't. And finally so that, they both do.</p> <p>6. After each one pairs discuss the hidden thought and how it showed</p> <p>time: -15min</p>	
<p>Phase 4 Help! (Theodorou 1989:80)</p>	<p>activities:</p> <ol style="list-style-type: none"> 1. Groups of 4 2. One person at a time begins improvising by 'needing help'. He/she can be given a stimulus (e.g.your car has broken down/your girlfriend left you...) by the teacher or she/he can come up with the idea him/herself 3.The others try to figure out the situation and come to rescue taking roles and entering the situation when they feel like it. Some can also stay as unhelpful onlookers if they want 4. Groups act out 4 different help situations 5. Groups discuss the situations: empathy, pleading for help, helping out... <p>time: -15-20 min</p>	<p>-empathy (L,D) -appealing to others, communicating the need of help in a foreign language (L,D) -working together (G,D) -group cohesion (G,D)</p>
<p>SESSION 13: Scary-theme begins,</p>	<p>activities: warm-ups,</p>	<p>-cohesive theme (L,D)</p>

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
theme-work through drama	discussion, still-images, improvisation time: 45min	-working with familiar methods (G) -group cohesion (G,D)
Phase1 Blood Potato-warm-up	1. In a darkened room, with scary music, all together. 2. First, students stand with eyes closed and the teacher whispers blood potato into one student's ear, the rest become potatoes 3. Students start moving around the room with their eyes closed; instructions are to beware the blood potato. 4. Every time students collide with someone they whisper into each other's ear 'potato' (or 'blood potato' if one is the one) 5. If a 'potato' one meets the 'blood potato' she/he screams and falls down and 'dies' after which she/he can open one's eyes and move aside. 6. The game ends when the blood potato has caught all potatoes. 7. In a big group there can be 2 blood potatoes time: -5min	- warming up (G,D) -theme introduction (G,L,D)
Phase 2 Discussing fears	activities: 1. All together 2. Discussing the topic, fear, scary things... 3. Discussion points:	-topic introduction (G,L,D) -connecting with personal experience (G,L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	How did the game feel? What are people afraid of? What does fear feel like Can scary things be used to entertain? time: -5min	
Phase 3 Still-images of scary things	activities: 1. In groups of 4 to 7 2. Groups discuss things that frighten them and choose a scary thing /situation and design a still-image of it 3. Still-images are performed for the rest of the class who guess what they were about time: -10min	-discussing the topic (L,D) -making, observing and interpreting still images (D) -body language (L,D)
Phase 4 Everyday fears- improvisations	activities: 1. Groups of 3 to 5 2. Each group gets one place card (appendix 60) and each student gets one role card (appendix 61) and one fear card (pages 61-62) 4. In 5 minutes each group designs a framework for improvising a scene with the scene, fears and roles given by the cards, exaggeration is allowed 5. Improvisations are performed to the group who guess roles, situations and fears 6. Discuss the exercise.	-acting out emotional material in a role (L,D) -communicating meanings through both verbal and body language (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	time: -20min	
SESSION 14: Scary theme continues, scary stories...	activities: mimestory, 'tailing' a story time: 45min	-media/scary things (L,D) - everyday life/scary things (L,D)
Phase 1 Mimestory: Who's there?	activities: 1. Teacher reads a story about a teenager home alone (page 63), which all students simultaneously act out 2. The story is left at : "and then I saw it..." time: -5 min	-keeping up the topic (G) - theme/atmosphere (D) -concentration (G) -reacting to language stimuli (L,D) -doing things alone in the group, anonymity (G,D)
Phase 2 What did you see?- story tailing (Pasanen 1992:62)	activities: 1.Groups of 3 to 7. 2. Discuss :What did you see? 3. Students build an ending to the story and improvise/perform this in front of the class or to themselves 3. Everyone does not have to have a role but students can make/be staging props as well as sound effects as well time: -20 min	-creativity (G,D) -group work (G) -discussion (L,D)
Phase 2 Discussion of fear in the media	activities: 1. Whole group discusses 2. Discussion topics: Horror entertainment, war news, detective stories, computer	-analysis of the topic (L,D) -using own opinions (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>the internet...How the media deals with scary things, specific features of the approaches of different kinds of media. Fear today...And what students think of all this.</p> <p>time: -15 min</p>	
<p>SESSION 15: End scary theme, feedback on lessons 11-15</p>	<p>activities: group improvisation, writing tasks, feedback gathering</p> <p>time: 45min</p>	<p>-finishing this theme work (G) -varying approaches (L,D) - mapping out students experiences of lessons (G,L,D)</p>
<p>Phase 1 Scary story warm-up (if this is a separate lesson from 14)</p>	<p>activities: 1.All together, sitting in a circle 2. Create a scary story each person saying one word at a time</p> <p>time: -5min</p>	<p>-theme (L,D) -concentration (G) -creativity (L)</p>
<p>Phase 2 Group improvisation (Ladousse1987:75), as reportage (Neelands 1990:30) and media parody (Pasanen 1992:50)</p>	<p>activities: 1.Performance space is cleared and marked. 2. Group improvisation begins from topic stimulus given by the teacher. 2. Topics: A)murder in a film B)murder on the news 3. Students can enter improvisation at any time they want in any role they want, they can also leave the situation, if they feel they are not needed.. 4. Things to pay attention</p>	<p>-media analysis (L,D) -open- endedness (L,D) -co-operation (L,D) -improvisational skills (D) -spontaneous language use (L) -sensitivity to style/ register (L,D)</p>

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>to: co-operation (observe others, play along), storyline (where is this situation leading), thematic style restraints (how things are shown in on the news/in a horror film) 5.Change topic after 10min. time: -15 to 20 min</p>	
<p>Phase 3 It said so in the paper!, reportage (Neelands 1990:30)</p>	<p>activities: 1. 3 groups 2.Groups write and design magazine/newspaper articles ;of the events improvised in phase 2; for The Times, The Sun and Newsweek. 2.Each group can have an example of the magazine they are to write for and set to work 3.Each work is briefly represented for class (they do not have to be finished, the concept and the specialities of each magazine type are enough) time: -20 min</p>	<p>-media analysis (L,D) -writing (L) -layout work (G) -group work (G)</p>
<p>Phase 4 Feedback on lessons 11 -15</p>	<p>activities: 1.Discussion on the last 5 lessons 2.Students get feedback sheets to write on lessons 11 to 15, they can be taken home. time: -5min</p>	<p>-mapping out students feelings on the course (G,L,D) -students get to express their opinion (G,L,D)</p>

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
Phase 5 Homework: writing assignment	activities: 1. Students write: a) a diary entry on a scary/frightening event or b) a horror story or c) a dialogue on/of a scary event of approx 150-200 words 2. Teacher reads them later and gives personal feedback on stories and their language.	-processing the theme onwards (L,D) -writing (L,D) -finishing theme off (D) -mapping & giving feedback on students' writing skills (L)
UNIT 4: 16-20: Love- theme, working on a text-project	activities: working on a theme and later a drama text through different techniques, project work, process form time: 3h 45min	-thematic cohesion (L,D) -text project (G) -using the skills learned before (G) -balancing independent and guided work (G)
SESSION 16 Introductory activities to Love-theme	activities: warm-up, still images, tone of voice and word exercises time: 45min	-expressing emotions (L,D) -theme work (G) -role/relationship observation (L,D)
Phase 1 Warm-up: love-hate	1. All together 2. Each student chooses 2 people from the group. One becomes 'love' person and the other a 'hate' person. Students do not tell anyone who they are. (and possibly 2 extras, a 'bumper' and an 'obstacle' as well) 3. The idea is to move around the room so that one's 'love' is as close to one as possible (and 'bumper'	-concentration (G) -observing networks of role-communication (L,D) -physical warm-up (D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	between one and 'hate' at all times and 'obstacle' away from between one and one's 'love') time: -5min	
Phase 2 Images of Love. Still-images	activities: 1. Groups of 3 to 4 2. First general discussion on how our affection and emotions are shown in our posture and our places in spaces, example pictures for instance from Love's Arrow (Nicholas 1994) 3. Groups prepare love-theme situations in still image caricatures (ideas: jealousy, puppy love, married couple, break-up, lover's quarrel) and try out many. Each participant should have some kind of a role in them. 4. Each group chooses one still image to show others, 5. These are shown and discussed. time: -15-20min	-body language (L,D) -dramatic space & form (D) -observing emotional communication (L,D)
Phase 3 Lovespeak 1: gibberish (Theodorou 1989:40)	activities: 1. In pairs 2. Convey messages of love and emotions in gibberish (I love you. Do you love me? Who were you with last night? I need you! I am leaving you. etc. students can choose their own ideas)	-expressing emotions (L,D) -observing and interpreting emotional communication (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>turns so that the other one merely listens and tries to interpret, the to one's pair.</p> <p>3. First take n build an improvisational dialogue or two based on the emotions/topics in the other's tone of voice.</p> <p>3.A few can be showed to the class</p> <p>time: -10min</p>	
<p>Phase 4 Lovespeak 2: Words</p>	<p>activities:</p> <ol style="list-style-type: none"> 1. In pairs 2. Take roles as a couple, lovers... 3. Pairs make up a one-word dialogue ("puppy" "teddy-bear"...)as they go along 4. They use body language as well 5. Dialogue stimuli: love-love, love-hate, love-neutral, hate-neutral... 6. The idea is to come up with interesting and new pet-names or hate-names, do not use the usual ones like love, idiot.. 7. Do not take this personally!! 8. A few can be shown to the rest of the group <p>time: -10-15min</p>	<ul style="list-style-type: none"> -loaded words (L) -creative vocabulary (L) -discourse practise (L,D) -emotional expression (L,D)
<p>SESSION 17: on with the theme</p>	<p>activities: picture work, improvisation, topping & tailing, poems & proverbs</p> <p>time: 45min</p>	<p>-observing roles and relationships in communication (L,D)</p>

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
Phase 1 Picture based improvisations	activities: 1. In groups of 2 to 5 (depending on the amount of people in the stimulus picture+ one extra) 2. Teacher divides groups giving out pictures, postcards...of couples, relationships etc. (for instance, Nicholas 1994) and announcing the amount of people needed for each. 3. Groups discuss: A)the situation in the picture B) the characters C) what has happened before D) what is going to happen after 4.Groups divide the picture's roles among themselves (+ one role of a person unseen in the picture) and plan a small improvisational play either beginning from the still image of the picture or ending in it, (the situation can be modernised or historicised..). 5 .Groups are advised to use and abuse their experiences from previous lessons. 6. The improvisations are performed to the class and discussed 7. Observe the social networks involved time: -25min	-improvisational skills (L,D) -group work (G) -observing and analysing role relationships (L,D)
Phase 2 Poems and proverbs	activities:	-working with text (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	1. Groups of 3 to 6 2. Students all get a set of poems and proverbs on love (e.g. Nicholas 1994) 3. They read them aloud in groups and discuss whether they make any sense or don't 4. Each group then writes a love poem and a proverbial utterance suitable to their own world and rehearse reading them through aloud and possibly dramatising (with readers and mimers for instance) them. time: -20min	-producing text (L) -style observation (L,D) -group work (G) -theme work (G)
SESSION 18: Finishing work on poems and proverbs, starting to work with a play Robert Mauro's	activities: poem and proverb readings, introducing the play's general setting and characters, dividing into groups for working on the play time: 45min	-working on a text (L) -drama work (L,D) -group work (G)
Phase 1 Poem & proverb reading	activities: 1. Each group performs their poems and proverbs from lesson 17 2. Discussion time: -15min	-sharing group work with others (G,L,D) -observing other's work (G,L,D)
Phase 2 Introducing the play	activities: 1. Teacher introduces My Two Loves: a Midsummer's Nightmare by Robert Mauro(1990): The play is	-getting a general idea of the play (G,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	set in a dream of a teenaged boy called Gary. He is confronted by his two girlfriends Ellie and Lisa he cannot choose between and a third mysterious girl, Tina. time: -5min	
Phase 3 Getting into groups and dividing the play	activities: 1. 3 or 6 'home' groups 2. Each group gets 2 or 3 pages of dialogue for themselves to work on 3. Groups read the dialogue through and discuss it 4. Discussion topics: A) What happens in this scene? B) What are the characters like? C) What do they want? D) What do you think happens/ed after/before? 5. Groups divide roles among their group. 6. Groups read the dialogue through aloud for a couple of times with read- and- look- up technique time: -20min	-getting into the project groups (G) -reading through the material (L,D) -discussing the material (L,D) -text analysis (L,D)
Phase 4 Homework (unless lessons 18-20 are set on the same day)	1. Students read, practise their character's lines and try to figure out what she/he feels, make notes.	-personal text work (L,D) -preparing ground for practising together (L,D)
SESSION 19: Working with the play	activities: discussion, rehearsing the dialogue,	-preparing a text for performance (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	acting the text out. time: 45min	-process work (G,L,D)
Phase 1 Warm-up:dreaming	activities: 1.All together with hazy music, eyes closed. 2.Students walk around imagining they are walking in a dream facing images from their sub-conscious. Use body/language... time: 5min	-preparing the ground (D) -reminder of the play's dream element (D)
Phase 2 Briefing the plot	activities: 1.All together. 2. Each 'home' group briefly explains others what happens in their 'scene' of the play time: -10min	-getting a picture of the plot (L,D)
Phase 3 Character work	activities: 1. The players of the same character gather together to discuss: What does the character want? What does he/she feel? What does she/he think about the other characters? time: -10min	-analysis of characters (L,D) -getting a picture of one's own role in the play (D)
Phase 4 Reading the text	activities: 1. Work in 'home' groups. 2. Read the dialogue aloud with a tone and feeling you feel suitable for the roles	-dialogue exercise (L,D) -tone expression (L,D) -clarity (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	and situation (dream!), try this out a few times varying the ways of reading (slowly, fast, loud, quietly...) 3. Text can be cut from longer monologues 4. Pay attention to clarity of speech! time: -10min	
Phase 5 Action exercise	activities: 1. In 'home' groups 2. Student go on reading (parts of) the dialogue and move around adding activity into the text. 3. Students can try things out using: slow motion, real fast movement, sitting- standing- lying down technique... 4. Teacher assists. time: -10min	-interpreting text through movement (L,D) -forming the activity of the play (L,D)
SESSION 20: rehearsing and performing the play	activities: free rehearsal, performing the play, feedback time: 45min	-sharing work (G,L,D) -process (G)
Phase 1 Free rehearsal	activities: 1. 'Home' groups rehearse their lines, action, their scene freely. 2. Teacher assists time: -15min	-independent work (G) -forming the play (L,D)
Phase 2 Performing the play	activities:	-performance skills (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	1. Groups perform the play scene by scene time: -20min	-performing (L,D) -observing others perform (L,D)
Phase 3 Discussion, feedback on lessons 16 to 20	activities: 1. All together 2. Discussion on working with the play and the love theme process. Remind that the play is not a finished product but rather an example on approaching drama texts 3. Students get feedback sheets on lessons 16 to 10 , fill them on spot or at home. time: -10min	-discussing the project(L,D) -mapping out the students feelings and experiences (G,L,D) -students get to express their opinion (G,L,D)
UNIT 5: 21-25: Student project	activities: developing and practising a performance which is to be the final assignment of the course. time: 4h 30min	-using the course experience to create a performance of ones own. (G,L,D)
SESSION 21: Deciding on the form of the final assignment	activities: discussing the options, planning the time-frame time: 45min	-starting the final project (G,L,D) -freedom of choice (G) -setting the time-frame (G)
Phase 1 Warm-up, Spaceship carrying...	activities: 1. All together, in a circle. 2. Imagine we are on a Spaceship on its way to a faraway galaxy. The ship is loaded with earth stuff 3. Turns going round the	-creative/productive opening (L,D) -mind warm-up (G,D,L) -vocabulary: nouns (L)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>circle, each student tries to come up with possible cargo in alphabetical order. So starting from A: Our spaceship is carrying apes, art, angels... and if someone fails to come up with a word beginning with that letter he/she is out of the game and the next person starts to come up with things beginning with the next letter of the alphabet and so on. The words must be nouns or noun-like.</p> <p>time: - 5min</p>	
<p>Phase 2 Discussing the final project</p>	<p>activities:</p> <ol style="list-style-type: none"> 1. All together 2. Discuss options: <ol style="list-style-type: none"> A) tv-parody, each group does one show B) a short play (or a scene from a play), each group does their own either a) groups write their own, prepare and perform it or b) perform and prepare some of a set of short plays. C) groups dramatise a text (poem/ story) 3. The whole group can choose the same project idea or small groups can do different ones 4. Whatever the students chose to work on: <ol style="list-style-type: none"> A) They work in groups (approx 4 to 8 groups) B) They have 6 lessons + as 	<p>-begin the project (G) -planning ahead (G) -organising time (G) -students choice (G)</p>

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>much time out of class as they decide to use on it (some work out of class is necessary) to make an independent performance.</p> <p>C) The plans/scripts of the project should be returned in writing.</p> <p>D) The lessons will be divided into working with the <i>theme</i>, working with the <i>characters</i>, working with the <i>settings</i>, working with the <i>action</i> and working with the <i>whole product</i>.</p> <p>E) The performance can be about 10 to 15 minutes long, but shorter or longer ones can be negotiated on. The performing should fit into the time-frame of two lessons.</p> <p>F) If students allow, the final products will be videotaped.</p> <p>G) On each lesson there are warm-ups and other forming exercises and independent work. Teacher assists all.</p> <p>5. Students choose a project time: -15min</p>	
Phase 3 Grouping up	activities: 1. Divide into 4 to 8 project groups. 2. Students can choose groups themselves, or if the students want to, a random 'lottery' can be used. time: -5 min	-forming project groups (G,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
Phase 4 Discussing the basic elements of the project	activities: 1. All together 2. Ideas for and/or dividing plays/ texts/tv -formats if such have been chosen. (Text should be read for next lesson) 3. Discuss things that should be remembered when putting up a performance. List things like storyline, characters, setting... 4. Discuss anything the students want to know or about the project. time: -10min	-getting everything ready for next lesson, when the work starts (G,D)
Phase 5 Relaxing, stroking	activities: 1. In project groups (if groups are large divide into two). 2. Relaxing music 3. One student at a time lies on the floor, the rest of the group stroke her/his head, hands and feet, always inwards towards the center of the body. 4. Everyone gets a turn. time: -10min	-group cohesion (G,D) -physical relaxation after a day of discussion (G)
SESSION 22: Working on the theme of the project	activities: discussion, forming exercises time: 45min	-building a thematic base for the project (D,L)
Phase1 Story circle-warm up.	activities: 1. All together, in a circle 2. Throwing a ball, the one	-introduction to the lesson theme (G) -getting creative (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>with the ball tells a part of the story</p> <p>3. Each 'storyteller' is allowed to use as many words/sentences as he/ she wants but there should always be suspense in what comes next, then throw the ball to someone else.</p> <p>4. Afterwards discuss the importance of structure, suspense...in a story</p> <p>time: -10min</p>	<p>-story structure (L,D)</p>
<p>Phase 2 Group discussion themes and storylines of the project</p>	<p>activities:</p> <p>1. Each project group takes space and starts discussing the basic ideas and points of their play, text or frame. Framework sheet (page 64) can be given to groups.</p> <p>2. If students themselves produce the script (tv parody, own play), they should come up with the basic idea and write down as much as possible.</p> <p>3. If there has been no time, reading the text is the first point in text-based projects</p> <p>4. Students divide roles among groups.</p> <p>5. Teacher assists every group</p> <p>time: -30 min</p>	<p>-project forming (L,D)</p> <p>-text, form analysis (L,D)</p> <p>-building a basic idea of the project material in each group (L,D)</p>
<p>Phase 3 Relaxation</p>	<p>activities:</p> <p>1. All together, lying down</p>	<p>-relaxing (G)</p>

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>nice background music.</p> <p>2.Tighten-release relaxation, first tighten all the muscles in your hand, clench fist and then let go, then go through the whole body, legs back, toes, everything tightening muscles then releasing them to feel the relaxedness in it.</p> <p>time: -5min</p>	
<p>SESSION 23: Working with the characters</p>	<p>activities: discussion, voice and body improvisation</p> <p>time: 45min</p>	<p>-forming the characters for the project (L,D)</p>
<p>Phase1 Warm-up impro, Hi, I'm...I hereby name you</p>	<p>activities:</p> <p>1. All together siting in a big circle</p> <p>2. Whoever feels like it goes to the center of the circle improvising a character. Introducing him/herself to the group with a name("Hi, I'm Annie") and acting out some characteristics of a person entering a room. (Such as 'a cheery secretary') and goes to someone and shakes his/her hand.</p> <p>3. The one whose hand is shaken figures out a name-phrase according to what he/she sees in the character (I hereby name you Annie the cheery secretary.) This does not</p>	<p>-introduction to theme (L,D)</p> <p>-warming up dramatic skills (D)</p>

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	have to be the same one the person him/herself had in mind. Then this person steps into the circle etc. time: -5min	
Phase 2 Discussion on characters & role characteristics	activities: 1.Fill out the character/ role cards(page 65)together 2.Start forming each character, trying out what he/she sounds like, speaks like, looks like, how she/he moves.. 3.Students with connected characters should figure out their relationships and practise them (teacher provides exercises similar lesson 8 phase 2), 5. Students read their material (text) exercising dialogue in roles. time: -35min	-observing character features (L,D) -working with one's own role/character(L,D) -processing material through a role (L,D)
SESSION 24: Working With the action	activities: discussion, improvisation time: 45min	-forming the activity in the performance (L,D)
Phase 1 Movement warm-up	activities: 1. All together, music in the background. 2. Student freely move, walk and dance around according to teachers instructions. 3. First they move real tall (high) , then real short (low), then fast, slow,	-physical warm-up (G,D) -lesson introduction (G,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	backwards, time: -5min	
Phase 2 Group work on activity in the performance	activities: 1. Groups discuss what kinds of activity the characters would do in the frame of the storyline 2. Groups practise and try out (improvise) different forms of action 3. Try exaggeration, fast, slow, minimal activity, movement... fencing, balancing on one foot... reading/acting through the material all the time 4. Teacher assists all. time: -30min	-working with a text/project through movement (L,D)
Phase 3 Back to back -relaxation	activities: 1. In pairs, students stand back to back, eyes closed, breathe regularly and deep, feel the pairs back against theirs. 2. When they feel secure enough, the pairs slowly start sitting down keeping backs together, if they feel relaxed enough they can sway and dance back to back as well 3. When they are sitting down let go of all tension, trust their partner's back and relax. time: -10min	-relaxation (G) -trust (G,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
SESSION 25: Work on the setting and the whole performance. Feedback on lessons 21 to 25	activities: discussion, trying out different ideas time: 45min	-forming the setting for the performance (D) -practising the whole of the performance (L,D)
Phase 1 Setting stills-warm-up	activities: 1. All together 2. Students form still- images of settings for : A) little red riding hood B) a horror story C) a realistic slum movie 3. Setting and what makes it is briefly discussed. time: -10min	-seeing what settings are made of (D)
Phase 2 Group discussion on setting	activities: 1. Groups work through the setting & props ideas with the setting sheet (page 66) 2. The rest of the setting work, props and costumes is left for the students as homework. Not that there is not much time for it. time: -10min	-setting the stage (D,L)
Phase 3 Practising the whole performance	activities: 1. Theme, characters, activity and setting in mind students rehearse their performance straight through. 2. Teacher assists and gives feedback to all groups. time: -15min	-pulling the material and ideas together into a performance (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
Phase 4 Feedback on lessons 21 to 25	activities: 1. General discussion on the last 5 lessons 2. Students fill feedback sheets for lessons 21 to 25 time: 10min	-mapping out students experiences, opinions (G,L,D) -students get to express
Phase 5 Homework: Rehearsing the performance	activities: Project groups rehearse their performances for the next lesson (26)when performances start.	-independent work on project (G) -preparing the performance for others (L,D)
UNIT 6: 26-30: Performing projects, feedback on projects, feedback on course	activities: perform projects, (tape projects), discuss projects and gather feedback on projects and course. time: 3h45min	-pulling together the projects (G,L,D) -sharing work with others (L,D) -giving and getting feedback on work (L,D) -mapping out students opinions on the course (G)
SESSIONS 26 & 27: Concentration-relaxation, performing (taping) the performances	activities: relaxing, performing, observing time: 1h 30min	-sharing work with others (G,L,D) -performing skills (L,D) -observing skills (L,D)
Phase 1 Colour relaxation	activities: 1. Lying down, eyes closed. 2. Students Imagine they are a beautiful colour hanging in the air, they have a special texture, a scent of their own and a sound of their own. They see, feel, smell and hear the colour in their minds	-relaxation before the performance (L,D) -learning a practical relaxation technique (G)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
	<p>3. They imagine moving slowly through the room like gas filling every corner and all available space.... when they filled the room with their colour they stay there for a while feel the ease with which the colour fills the room.</p> <p>4. Then they slowly start packing the colour back into a small ball that could easily fit into your hands, mould it in your mind and see it become a condensed form of colour.</p> <p>5. They store this colour into their minds so that they can at any time take it out to relax.</p> <p>time: -10min</p>	
<p>Phase 2 Performing the projects</p>	<p>activities:</p> <p>1. The order in which projects are performed is decided on.</p> <p>2. Audience sits down, performing group sets the stage and begins. Plans and other papers given to the teacher. (3. Teacher tapes the performances.)</p> <p>time: -1h20min</p>	<p>-getting to show the work (L,D) -getting to see what others have done (L,D) -performing skills (L,D) -observing skills (L,D)</p>
<p>SESSIONS 28 & 29: Feedback on projects</p>	<p>activities: discussing performances, (watching tapes)</p> <p>time: 1h 30min</p>	<p>-analysing the process (L,D) -getting and giving feedback (L,D)</p>

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
Phase 1 How 're you feeling today? - stills	activities: 1. Project groups come up with a still-image of how they feel about the project and all right now. 2. These are shown to others and briefly discussed time: -10-15min	-mapping out general feelings (G,L,D)
Phase 2 Discussing the project	activities: 1. All together 2. Discuss the project in general, feelings, learning, performing, being in the audience... time: -10 -15min	-analysing the process (L,D)
Phase 3 Feedback on individual performances	activities: 1. Each performance is discussed separately, (and watched partly or whole from tape) 2. The group tells about their feelings first 3. Then the others bring up their observations on the performance; how it felt, sounded, looked. What they thought of the use of language, body language, stylistic specialities... 4. Each performance is discussed. 5. Teacher gives groups individual written feedback. time: -1h	-feedback (L,D)

WHAT? -exercise, situation, (source if available)	HOW? -activities, time	WHY? - goals
LESSON 30: Feedback on course	activities: discussion, feedback forms time: 45min	-getting feedback on the course (G) -students expressing their experiences (G)
Phase 1 General discussion	activities: 1. All together. 2. Discuss the course and what it has been like. 3. General feedback from group to teacher and vice versa. time: -10min	-mapping general experiences of the course (G)
Phase 2 Feedback form	activities: 1. Students fill out feedback form (appendix 2) on the whole course. time: -25min	-specific feedback on the course (G)
Phase 3 Written feedback + goodbye	activities: 1. Teacher gives each student an individual sheet of written feedback about their participation on the course. 2. Course ends, time to day goodbye. time: -10min	-personal feedback (G,L,D) -ending the course (G)

SESSION 3 phase 3 : MIMESTORY

I'm leaving home in a good mood, I lock the door behind me and go through the garden to the edge of the forest. It is a beautiful day, the sun is shining and it is really warm. I start walking ahead following the narrow path leading straight into the woods. The path is turning constantly right and left and the forest is really thick here, branches almost block the way. I shove them aside trying to get ahead and suddenly I pop out into a clearing, a meadow full of sunlight and flowers. The air smells wonderful. I take a deep breath and sit down for a while just to enjoy the sunshine. Bees buzz among the flowers and birds sing in the trees nearby. A bee buzzes right in front of my face, I try to whizz it away with my hand but it won't go. I have to get up as I fear it might sting me. It buzzes around my feet, face, back around my ears and I get a little panicky. I stomp my feet and wave my hands in the air. Finally the bee flies away. I stand still and listen. It's gone. The air is still again. I notice that the birds have stopped singing. And it is not that warm anymore, there is a sharp wind blowing and bending the trees. I hear a roar of thunder. I feel a drop of water on my back, then another. I have to get back home. I go to the path, it's not easy to find as the wind shuffles the thick forest around the clearing. I pull aside the branches. It is raining more heavily now, the water is getting into my eyes. I can see thunder and lightning flashing in the sky. The branches are wet. I stumble across the rocky path: left, right left pulling the branches from my way. First I walk then I start running. The branches hit my face I cover my eyes and run ahead. Not seeing much I just run, the branches hitting me everywhere. Finally I pop out of the forest and run through my garden. I get to the door. It's locked. I look through my pockets for the key. Where is it? Here, no, here no, HERE found it! I open the door and just drop down on the floor.

SESSION 3 phase 4: if I were a tree...

Word list: trees

paju = willow

itkupaju = weeping willow

hopeapaju = white willow

koivu = birch

vaivaiskoivu = dwarf birch/arctic birch

kuusi = spruce/fir

lehtikuusi = larch/tamarac

mänty = pine

kataja = juniper

pihlaja = rowan/mountain ash

leppä = alder

haapa = aspen

tammi = oak

vaahtera = maple

hevuskastanja = horse chestnut

saarni = ash

pähkinäpensas = hazel (bush)

pähkinäpuu = walnut (tree)

sypressi = cypress

palmu = palm tree

omenapuu = apple tree

kirsikkapuu = cherry tree

Role Cards SESSION 6 Phase 3

Gina Darling a teacher 45	Mike Gordon a painter 60	Faye Hall an athlete 19	Sandra More an airhostess 24	Fiona Lane a lorry driver 26
Roger Smith a violinist 50	Gillian Vine a reporter 40	Frank Blithe a shopkeeper 30	Shane Amal a librarian 39	Sonny Horne a drifter 55
Guy Ronald a bus driver 50	Sam Stall a waiter 23	Rebecca May a schoolgirl 17	Jack Kelp an electrician 22	Mona Foe a dancer 30
Timothy Noel a general 40	Diana Hunt a nurse 35	Mae Rothman a lawyer 45	Bill Rafter a policeman 42	Ethel Fink a secretary 50
Louisa Garter a model 20	Wendy More a rock singer 25	Harold Thorn a hairstylist 35	Sandra Baine a dog trainer 30	Grant Foley a doctor 55
Susan Vane a student 23	Tanya Topple a firefighter 30	Dan Norman a pharmacist 40	Helen Blume a farmer 28	Daniel Holt a fisher 26

Adjective cards SESSION 6 Phase 3

talkative	shy	happy	nervous	jumpy	proud
forgetful	loving	cool	careful	angry	tired
energetic	caring	helpful	stupid	smart	fast
funny	crazy	silent	strong	organised	drunk
hungry	weak	sporty	scary	grumpy	thirsty
sulky	loud	flirty	sexy	plain	formal
friendly	unfriendly	graceful	tidy	perky	mean
nice	vain	grim	humorous	relaxed	uptight
lazy	active	hopeful	depressed	serene	untidy
elegant	foolish	selfish	sweet	mushy	kind

Situation cards SESSION 6 phase 3

-on a camping trip in a deep forest	-in a dentist's waiting room	-in a restaurant	-on a bus
-in an elevator	-at a cocktail party	-in a park	-on the beach
-at a quilting course	-at a gallery opening night	-in a theatre lobby	-waiting for a job interview
-at a town meeting on recycling	-in a supermarket	-at the marketplace	-in a household meeting of a commune
- on an anti-drug campaign tv- show	-at the police station	-in a rock concert	-at a disco

SESSION 7 phases 1 & 2 tongue twisters

<p>Lucy loosened Suzie's shoes and Suzie's shoes stayed loose while Suzie snoozed.</p>	<p>Hard-headed Harold hit Henry hard with a hickory-handled hammer. Henry howled horribly and hurriedly hobbled home.</p>
<p>Some seventy-six sad, seasick seamen soon set sail, seeking soothing salty South Sea sunshine.</p>	<p>A maid with a duster made a furious bluster dusting a bust in the hall. When the bust, it was dusted, the bust it was busted. The bust, it was dust- That is all!</p>
<p>A big black bug bit a big black bear, making the big black bear bleed blood.</p>	<p>Sheila uttered a sharp shrill shriek and shrunk from the shrivelled form that slumbered in the shadows.</p>
<p>Peter Piper picked a peck of pickled peppers; A peck of pickled peppers Peter Piper picked. If Peter Piper picked a peck of pickled peppers, where's the peck of pickled peppers Peter Piper picked?</p>	<p>She sells sea shells on the seashore. The shells she sells are seashells I'm sure. And if she sells sea shells on the seashore. Then I'm sure she sells seashore shells.</p>

SESSION 7 phase 1

Tongue twisters with emotions.

Techniques for reading:

A) Anger -Press hands strongly together with your pair while saying the lines.

B) Happiness- Play 'word tennis' ie. a fast exchange of words throwing & catching a real or imaginary ball.

C) Sadness- Tilt your head sideways and glance down.

D) Love- Look your pair deep into the eyes and think about things that are beautiful and lovely to you. Stay as close to your pair as possible.

E) Bored -Yawn and twiddle

F)Tired- Imagine your arms, head, every part of you is falling asleep

G) Nervous- constantly move a part of you really fast and look past your pair's shoulder

H) Energetic -Breath fast, move fast but keep your focus on the pair's eyes and words.

You can make up as many techniques and emotions/states of being you want to.

SESSION 8 , DIALOGUE 1

A: Why do you always do that?
B: Do what?
A: You know. What you are doing now.
B: Why? Does it bother you?
A: Oh, no, not at all.
B: Then why do you ask?
(Pasanen 1992:27)

SESSION 8, DIALOGUE 2

A: A man came to see you.
B: Oh? When?
A: While you were out.
B: What did he want?
A: He didn't say.
(Maley & Duff 1978:56)

SESSION 9 phase 1: situations and first lines

A) an interview on tv-

And how did you first make this amazing discovery? (2 students)

B) kindergarten -

What on earth has happened here! (3-7 students)

C) family at home-

Mom, dad, I need to tell you something. (3 students)

D) In a teenage disco-

Do you think he/she likes me? (3 to 10 students)

E) business meeting-

We are in serious trouble. (3-5 students)

F) Backstage before a gig-

Where the hell is my guitar! (3-5 students)

G) In a hotel-

I simply cannot sleep there and I want my money back! (2-3 students)

H) In a café-

Excuse me, but you look kind of familiar and I just had to come and talk to you. (3-4 students)

SESSION 11 phase 2 . Improvisational styles

Sitting-standing-lying down : All the time, one of the characters is sitting, one standing, one lying down. If one character changes position others need to 'rearrange' themselves in order to keep the form.

Voices in the head : All characters have 'asides'. 'Asides' say what the characters (really) think as the characters act the situation out.

Subtitling/ voice overs : The characters either mime or talk gibberish as if they spoke a language the audience doesn't understand. Each character has a double who adds the subtitles/voice overs for the audience as the mimics babble and act along,

Choruses : Greek style choruses that 'encourage and cheer' the participants in the action. Each character has a chorus and they cheer when the character gets his/her way.

SESSION 13 phase 4:PLACES

A PLANE	A HOSPITAL	A LIBRARY	A CAR
A PUBLIC LOO	THE THEATRE	A ROCK CONCERT	THE MARKETPLACE
A TRAIN	A ROOFTOP	A HELICOPTER	THE CINEMA
A BOAT	THE FOREST	THE PARK	A HOCKEY GAME
A TRAFFIC JAM	THE OPERA	A SUPERMARKET	A BRIDGE
THE KITCHEN	THE BUTCHER'S	A FASHION-SHOW	A BUS
A MOUNTAIN-TOP	A DISCO	A RESTAURANT	A ZOO
A BANK	AN ELEVATOR	A TRAIN	A CAFÉ
A PUBLIC LOO	A BEACH	A GYM	A PHONE BOOTH

SESSION 13 phase 4:ROLES

A ROCK- MUSICIAN	A PAINTER
AN OPERA-SINGER	A POLICE-OFFICER
A FIREFIGHTER	A SURGEON
A VET	A SHOPKEEPER
A BODYGUARD	A FARMER
A LIBRARIAN	AN AIRLINE PILOT
A COMPUTER NERD	A NANNY
AN AIRHOSTESS	A POET
A BUTCHER	A SKI-JUMPER
A GARDENER	A MODEL
A PRIEST	A FORTUNE-TELLER
A WAITRESS	A TEACHER
A TAXI DRIVER	A BUSINESSWOMAN
A NURSE	AN ACROBAT
A SECRETARY	AN ACTOR
A BANK CLERK	A COOK

SESSION 13 phase 4: FEARS

AFRAID OF SILENCE	AFRAID OF POISON
AFRAID OF LIGHT	AFRAID OF FALLING
AFRAID OF RATS	AFRAID OF GUNS
AFRAID OF BLOOD	AFRAID OF BIRDS
AFRAID OF VAMPIRES	AFRAID OF WAR
AFRAID OF LOOKING BAD	AFRAID OF CHILDREN
AFRAID OF SPIES	AFRAID OF GETTING SICK
AFRAID OF DOGS	AFRAID OF NOISE
AFRAID OF THE DARK	AFRAID OF FIRE
AFRAID OF HEIGHTS	AFRAID OF ROBBERS
AFRAID OF BEING ALONE	AFRAID OF LARGE SPACES
AFRAID OF OTHER PEOPLE	AFRAID OF LARGE SPACES
AFRAID OF WATER	AFRAID OF BACTERIA
AFRAID OF MONSTERS	AFRAID OF SPEAKING OUT
AFRAID OF SMALL SPACES	AFRAID OF KNIVES
AFRAID OF SPIDERS	AFRAID OF SPIDERS
AFRAID OF GOING FAST	AFRAID OF TOUCH

SESSION 14 phase 1: mimestory

WHO'S THERE?

I 'M LYING ON THE SOFA READING A BOOK AND EATING CHOCOLATE. MY PARENTS ARE AT SOME PARTY AND THERE'S NO-ONE ELSE HOME. THE BOOK I'M READING IS ONE OF THE SCARIEST HORROR-STORIES I'VE EVER READ. EVERY NOW AND THEN I HAVE TO LOOK AROUND TO SEE THERE ARE NO MONSTERS OR MURDERERS AROUND. I'M TOTALLY CONCENTRATED ON THE STORY. SUDDENLY I HEAR A SOUND. SCREEECH. IT SOUNDS LIKE IT CAME FROM THE FRONT DOOR. I SIT UP AND LISTEN, NOTHING CAN BE HEARD. IT MUST HAVE BEEN MY IMAGINATION AFTER ALL. I LAY DOWN AGAIN AND TOOK ANOTHER CHOCOLATE WHEN I HEAR IT AGAIN, SCREEECH. THIS TIME IT WAS A BIT LOUDER THAN BEFORE. AND I AM NOT TOO SURE WHERE IT CAME FROM. MY HEART NEARLY STOPS BEATING. I FEEL SHIVERS RUNNING UP AND DOWN MY SPINE. COULD THERE BE SOMEONE ELSE IN THE HOUSE WITH ME? AGAIN I SIT UP AND LISTEN. I PUT DOWN MY BOOK AND STAND UP, I CAN'T HEAR ANYTHING IT IS ALL AS QUIET AS BEFORE. I STILL FEEL AWFUL, MY HEART BEATING LIKE A DRUM, ALL SWEATY AND COLD AT THE SAME TIME. I DECIDE I HAVE TO GO AND CHECK THROUGH THE HOUSE OR ELSE I WILL NOT BE ABLE TO CONCENTRATE ON MY BOOK AT ALL. I REACH THE LIGHT SWITCH AND TURN ON THE REST OF THE LIGHTS IN THE LIVING ROOM. I LOOK AROUND THE ROOM. NO-ONE THERE, NOT EVEN BEHIND THE FURNITURE. I GO TO THE WINDOW, THE CURTAINS ARE CLOSED I PULL THEM OPEN REAL QUICKLY HALF EXPECTING TO SEE SOME MADMAN STARING BACK AT ME FROM THE NIGHT. BUT THERE'S NOTHING OUT THERE, JUST THE BACKYARD IN THE LIGHT OF THE STREET LAMPS, NOTHING OUT OF THE ORDINARY. I THINK OF WHAT TO DO NEXT WHEN THERE'S A LOUD NOISE SOMEWHERE IN THE HOUSE. BANG, CRASH, SQUEAL, AND I SWEAR I HEAR FOOTSTEPS AS WELL. OH MY GOD, WHAT AM I GOING TO DO! THERE'S DEFINITELY SOMEONE IN THE HOUSE. I GATHER UP ALL MY COURAGE, I TAKE A HEAVY VASE IN MY HAND. I START WALKING TOWARDS THE CORRIDOR. I DON'T PUT ON THE LIGHTS BECAUSE I'M AFRAID OF WHAT I MIGHT SEE THERE. I CREEP SLOWLY IN THE DARKNESS TOWARDS THE HALL, MY HEART RACING WITH FEAR. THERE'S ANOTHER SOUND , BUMP, AND I'M PRETTY SURE IT CAME FROM E BEHIND THE HALL DOOR RIGHT IN FRONT OF ME. I TAKE A DEEP BREATH, RAISE THE VASE IN MY HAND AND REACH FOR THE DOORKNOB. I RIP THE DOOR OPEN AND SCREAM WHO'S THERE? I SLOWLY SWITCH ON THE LIGHT AND THEN I SEE...

SESSION 21: STORYLINE

situation in the beginning:

turn points, conflicts:

conclusion:

settings/context:

characters/roles:

SESSION 22:
CHARACTERS/ROLES

Basic info	Goals	Tactics	Relations to others	Inner features	Outer features

SESSION 25: SETTING

Where does the story/action take place?

What kinds of accessories/objects could be used to create the setting?

What should the characters be wearing?

Other notes (a drawing of a 'stage plan' may be useful):

Appendix 2
Feedback questionnaire

Kurssikysely

Vastaa kysymyksiin kurssikokemuksiesi mukaan.

I Taustatiedot

1. Ikä ____ vuotta.
2. Sukupuoli nainen/mies
3. Opiskellut englantia ____ vuotta.
4. Englannin kurssiarvosanojen keskiarvo lukioajalta (noin) _____
5. Aiemmat ilmaisutaidon opinnot _____ kurssia

II Odotukset

1. Miksi ilmoitit tälle kurssille?

2. Mitä odotit kurssin sinulle tarjoavan?

3. Vastasiko kurssi odotuksiasi?

4. Jos kurssi ei vastannut odotuksiasi, mitkä asiat olivat erilaisia kuin odotit?

III Yleistä

Rengasta sopivin vaihtoehto (1=huono, 2=välttävä, 3=keskinkertainen, 4= hyvä, 5=erinomainen)

1. Anna kurssille yleisarvosana	1	2	3	4	5
2. Kurssin rakenne (harjoitusten valinta ja järjestys)	1	2	3	4	5
3. kurssin työmäärä	1	2	3	4	5
4. kurssin työtahti	1	2	3	4	5

5. Onko kurssi mielestäsi hyvä valinnaiskurs siv vaihtoehto, miksi/miksei?

6. Olisiko mahdollisuus suorittaa kurssia täydentävä jatkokurssi (esim. isompi näytelmäproduktio tai englanninkielistä teatteritaidetta/tekstejä käsittelevä kurssi tms.) sinulle mieluinen.

7. Jos sinulla on muita kommentteja kurssin yleisestä muodosta, kurssi-ideasta, harjoituksista, toteutuksesta (opetuksesta ja sen suunnittelusta), tai jatkomahdollisuuksista voit kirjoittaa ne tähän.

IV Englanninkielestä

Rengasta sopivin vaihtoehto

1. Oliko kurssista mielestäsi hyötyä englannintaidoillesi? kyllä/en tiedä/ei
2. Jos vastasit kyllä, millä osa-alueilla kurssista olleen hyötyä? (voit rengastaa niin monta vaihtoehtoa kuin on tarpeen) lukeminen/kirjoittaminen/kuunteleminen/puhuminen
3. Saitko opettajalta kylliksi tukea ja ohjeita kielenkäytössäsi? kyllä/en tiedä/ ei
4. Kuvaile vapaasti kurssia englanninkielen taitojesi kannalta.

V Draamasta

Rengasta sopivin vaihtoehto

1. Sopivatko draamaharjoitukset mielestäsi englanninopetukseen? kyllä/en tiedä/ei
2. Voisiko kurssilla käytyjä tai samantapaisia harjoituksia käyttää mielestäsi esim. lukion englannin peruskursseilla? kyllä/en tiedä/ei
3. Oliko englanninkielinen draamaopetus sinusta ilmaisutaidollisesti hyödyllistä? kyllä/en tiedä/ei
4. Jos sinulla on muuta sanottavaa draaman osuudesta kurssissa, voit kirjoittaa sen tähän.

Kääntöpuolelle voit kirjata mahd. muita huomioita, jos haluat...