

**UNIVERSITY OF JYVÄSKYLÄ**

**PROCESS DRAMA AS A WAY OF  
TEACHING ORAL SKILLS:  
A material package**

**A Pro Gradu Thesis**

**by**

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Suullisen kielitaidon arvostus on kasvanut suomalaisessa kouluyhteisössä viimeisen kymmenen vuoden aikana kansainvälisten kontaktien lisääntyessä. Monet suullisen kielitaidon parantamiseen tähtäävät menetelmät painottuvat kuitenkin tuottamisen tarkkuuteen viestinnän sujuvuuden asemesta. Mikäli kielenoppijoiden oletetaan pystyvän viestimään luokkahuoneen ulkopuolella sujuvasti, heille tulisi tarjota mahdollisuuksia sujuvuuden harjoittamiseen. Prosessidraama perustuu spontaaneihin tilanteisiin, joissa oppija joutuu reagoimaan kohdekielellä ilman käsikirjoituksen tukea joko roolissa tai omana itsenään.

Tämä opetusmateriaalipaketti on suunniteltu englannin A1-oppijoiden valinnaista draamakurssia varten. Materiaalipaketin kohderyhmän muodostavat perusopetuksen yhdeksännen vuosiluokan oppilaat tai englantia enemmän opiskelleet. Materiaalia suositellaan kuitenkin käytettäväksi erillisellä draamakurssilla, jotta prosessidraamaan tutustumiselle jää riittävästi aikaa. Materiaalia on osittain testattu Jyväskylän normaalikoulussa vuoden 2000 kevätlukukaudella ja sitä on muokattu kokemusten ja palautteen perusteella. Materiaalipaketin yleistavoitteena on tarjota kielenoppijalle tilanteita, joissa hän pääsee harjoittamaan suullista kielitaitoaan merkityksellisissä yhteyksissä. Oppijan ei odoteta tuottavan ennalta määriteltäviä lauserakenteita tai sisältöjä, vaan materiaalipakettiin sisältyvät tilanteet rohkaisevat oppijaa reagoimaan haluamallaan tavalla kielellisiä ja ei-kielellisiä keinoja käyttäen. Virheisiin ei puututa, ellei niistä muodostu estettä viestin ymmärtämiselle.

Oppimateriaali koostuu sekä fiktion että todelliseen elämään pohjautuvista teemoista, jotka ovat saaneet oppijoiden hyväksynnän. Materiaaliin on kokemusten pohjalta lisätty mm. ryhmädynaamiikka- ja lämmittelyharjoituksia käytännön toteuttamisen helpottamiseksi. Varsinainen teemoihin pohjautuva draamaprosessi koostuu kolmesta vaiheesta, jotka ovat kiinteästi sidoksissa toisiinsa: 1) valmisteluvaihe (preparation phase), 2) draamavaihe (drama scenes) ja 3) reflektiovaihe (reflection phase). Ensimmäisessä vaiheessa ryhmä tutustuu teemaa käsittelevään materiaaliin (esim. artikkelit, laulut, sarjakuvat) ja orientoituu draamavaiheen kielellisiin vaatimuksiin pareittain tai pienryhmissä (esim. sanaston laajentaminen). Toisessa vaiheessa opettaja esittää draamallisen lähtökohdan prosessille, ja oppijat osallistuvat draaman luomiseen omien ehdotustensa ja näkökulmiensa kautta. Draaman työtapoja eli konventioita (esim. patsaat, kuuma tuoli, opettaja roolissa) hyödynnetään tämän vaiheen aikana mm. kontekstin ja jännitteen luomiseksi. Kolmannessa vaiheessa pohditaan fiktion ja todellisuuden välisiä suhteita sekä teematyöskentelyssä heränneitä kysymyksiä ja tunteita keskustelemalla pareittain tai suuremmassa ryhmässä.

Asiasanat: process drama. drama approaches. oral skills. second language development. material package. authenticity.

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## 1 INTRODUCTION

The focus of foreign language teaching has been changing over time, reflecting learners' needs (Richards and Rodgers 1986). In the 1990s, one of the central issues has been the promotion of oral skills. International contacts have increased the importance of speaking foreign languages (Paakkunainen 1994:55). Another reason for the attention oral skills have gained during the past ten years might lie in the oral features found in today's communication, in electronic mail, for example (Salo-Lee 1991:1). There is a number of ways of teaching oral skills, which vary in their focus from accuracy to fluency.

Process drama is one of the approaches used in foreign language teaching with an emphasis on fluency in communication rather than accuracy in performance. As the process drama approach has not been widely used in the Finnish context, the lack of materials is evident. The purpose of this study is to develop materials for the Finnish EFL classroom based on the process drama approach. The general goal of the material package and thus, the course, is to create situations for spontaneous practice in oral skills and offer learners a chance to apply their analytic knowledge to turn it into non-analytic knowledge.

The target group of the material package consists of learners in the ninth grade of the comprehensive school. The materials were partly tested on an optional drama course in Jyväskylän normaalikoulu with a slightly different target group (both eighth and ninth graders). Changes were made to the material package on the basis of the feedback received on the course and self-reflection. The first half of the course was tested in January-February 2000. However, the material package is designed for a whole course with the length of approximately 30 lessons.

The drama sessions of the material package follow an instructional structure with three phases: preparation, drama scenes, and reflection. In the preparation phase, learners often work in pairs, studying articles or word lists, for example. In the drama phase, the methods of drama or conventions (e.g. statues, improvisation) are used to help the group to create drama. In the reflection phase, learners discuss the drama in pairs in relation to reality, and the discussion is often shared with the whole group.

As a result of the experiences in an EFL classroom, practical questions have been taken into account. For example, the material package contains activities on group dynamics and warming up. It also suggests how the activities should be sequenced and organized. However, the material package is not a script for teaching a course. Instead, the materials provide a teacher with ideas for using process drama in the EFL classroom but demand flexibility and spontaneity in practice.

The teaching materials are preceded by a discussion that sheds light on the concepts and theories behind the process drama approach. Chapter 2 suggests the educational starting points for the study discussing learning theories and two curricula, the framework curriculum for the comprehensive school and the curriculum of Jyväskylän normaalikoulu. In Chapter 3, the discussion moves on to drama in education. The chapter defines process drama, and reviews the working methods of process drama. Chapter 4 focusses on the use of drama in the EFL classroom with a discussion on different drama approaches, and clarifies the differences between drama and theatre. Research on process drama is also summarized. Chapter 5 discusses oral skills in relation to the process drama approach and the complex concept of authenticity in process drama. Finally, the chapter provides an explanation of how the approach may affect second language development.

Chapter 6 provides a framework for the material package by summarizing theories discussed in the previous chapters. Chapter 7 reflects on the trial run of the course through feedback and self-reflection and provides account for the changes made for the material package. Chapter 8 concludes the theoretical discussion. It recognises the problems of the material package and suggests new target groups and research. The theories of the study are applied in Chapter 10, which provides the process drama material package designed to focus on oral skills. The material package consists of 15 lessons and a variety of themes. The course starts off with a variety of activities aimed at improving self-expression and moves on with a number of different drama processes.

## **2 EDUCATIONAL STARTING POINTS**

When we talk about teaching a subject, we need to consider some educational points regardless of the subject. This chapter discusses general educational matters relevant to language teaching and more specific educational goals set for language teaching. Education is at least as important for language teachers as teaching, as is claimed in section 2.1. Section 2.2 discusses a few learning theories in view of language teaching and drama, and section 2.3 closes the chapter with two different curricula, national and local.

### **2.1 Language teacher as an educator**

When we talk about teaching and education (*kasvatus*), we tend to think that classroom teachers are responsible for education. Thus, the responsibility of subject teachers is primarily to facilitate learning opportunities in a certain subject. In other words, a language teacher should be mainly concerned with the language he or she teaches. Of course, this is a highly simplistic view of reality. It would be absurd to claim, for example, that a language teacher is prepared to devote an infinite amount of time to teaching a language but that he or she is not interested in educating learners. A language teacher is an educator as “every teacher is an educator” (Lahdes 1997:12). This section briefly discusses the educational aspect in the work of a language teacher.

Knowledge about a subject and an ability to use that knowledge to facilitate learning in the classroom are important qualities in a language teacher. However, a language teacher needs to face learners not only as people learning a language, for example, but also as people learning to live. A language teacher is also responsible for fostering learners’ growth as human beings and, thus, participating in education. According to Lehtovaara (1998), the primary goal of all education, including foreign language teaching, should be to help individual learners in their search for different viewpoints, such as their conceptions of the world. The support makes it possible for learners to become better persons.

In order to support learners in clarifying their view of the world, a language teacher needs to specify his or her view of the world and of the human being (Lehtovaara 1998). Without a philosophy for his or her actions, a language teacher will lack the basis for his or her work. Theories of learning reflect the view of the world chosen by a teacher and, thus, are an important part of education in the foreign language classroom.

## **2.2 Theories of learning**

A number of theories have been launched in order to sum up principles of learning. The greatest problem in creating these theories seems to have been the lack of knowledge about human learning (Lehtovaara 1996). Another problem related to learning theories is a lack of philosophical analysis, as a result of which the theories manage to show merely some aspects of learning. Thus, the theories provide a limited description of learning and ignore the big picture (Lehtovaara 1996). The most familiar attempts to describe learning are called behaviourist, cognitive and humanistic theory. This section deals with humanistic theory and constructivist theory, which has traditionally been regarded as a cognitive theory.

### **2.2.1 Humanistic theory**

Humanism is a complex term as it refers to a number of ideas (Stevick 1990). However, in this study, humanism is regarded as a learning theory in the context of language teaching. According to this theory, language is not a purely intellectual matter, and language learners should be seen as whole persons with their emotional and spiritual needs (Brumfit 1982).

There are five points (or emphases) that characterize humanism in language teaching (Stevick 1990:23-24): 1) feelings, 2) social relations, 3) responsibility, 4) intellect, and 5) self-actualization. First, feelings refer to the appreciation of emotions as well as aesthetic matters. Second, friendship and cooperation are valued, whereas “whatever tends to reduce them” (Stevick

1990:23) are opposed in humanistic thinking. Responsibility, the third aspect, regards the need for public scrutiny, criticism, and correction as necessary. Fourth, intellect contains knowledge, reason, and understanding. The free exercise of mind is considered important as well as intellectual questioning. Fifth, self-actualization brings up the value of uniqueness. According to this humanistic idea, there is a relationship between conformity and enslavement as well as uniqueness and liberation. To sum up, humanism strives for promoting “growth in self-awareness, interpersonal sharing, and intellectual development” (Kao and O’Neill 1998:81).

There are many approaches within language teaching that have humanistic features, such as Community Language Learning, Suggestopedia, Communicative Language Teaching, and process-oriented drama approaches (Kao and O’Neill 1998:82). The approaches differ in the aspects that they put emphasis on. However, it has been claimed that

process drama shares most features with the current notion of “communicative language teaching,” in that both stress the importance of learning and using the target language in a meaningful context, and emphasize that learning the descriptive aspects of the target language alone is unlikely to lead to satisfactory communication in real life.

(Kao and O’Neill 1998:123.)

Although some approaches are characterized by humanistic features to a greater extent than others, it has been suggested that such aspects as compassion and sensitivity towards learners “should be a prerequisite in all language teaching” (Kemp 1994:244). Humanism in this sense could be described as basic humanism, whereas the approaches more committed to the philosophy offered by humanistic theory can be referred to as extended humanism (Kemp 1994).

### **2.2.2 Constructivist theory**

As was stated at the beginning of section 2.2, constructivist ideas can be considered to spring from cognitive theory, which has its emphasis on the

process of information (Kaikkonen and Kohonen 1998). If constructivist theory is concerned primarily with cognitive development, then the development should be defined. Cognitive development is learning information about the world but, also, “learning *how* to think, *how* to communicate, and *how* to get things done in the world” (Wagner 1998:28).

A basic assumption of constructivist theory is that learners do not adopt meanings created by other people but construct their own meanings by interpreting experiences (Wagner 1998, Resnick et al. 1991). Thus, learners understand the meanings presented in the classroom on the basis of what they already know about the world. In addition to learners, a teacher interprets the world on the basis of his or her personal life as a result of which teaching cannot describe reality but it interprets and creates reality (Lehtovaara 1996).

Constructivist theory prefers creative, constructive and reflective actions to repetition and memorization (Tynjälä 1999). According to the theory, learning takes place in a certain situation and is a result of interaction (RaustevonWright 1997). However, social interaction is seen differently in different constructivist approaches. An approach with an emphasis on the individual regards social interaction as a tool to deal with information, whereas the socio-constructivist approach considers social interaction a natural part of the learning process (Tynjälä 1999).

### **2.3 Curricular framework**

When we talk about language teaching we must not forget the importance of the curriculum. The policy, the approach, the syllabus, the materials, and the classroom with the teacher and learners are components of language teaching where the policy sets the basis for the other components (Ellis 1984). The policy provides the rationale for language teaching, which “may derive from a national language policy (...) or from an educational policy regarding the aims of the school curriculum” (Ellis 1984:192). In Finland, the policy is provided in the framework curriculum, which is the basis for the curricula in local schools. In the following, the framework curriculum for the comprehensive school is first discussed from the viewpoint of creativity and oral skills in

language teaching. Second, a local curriculum, the curriculum of Jyväskylän normaalkoulu is viewed in the light of oral skills.

### **2.3.1 Framework curriculum for the comprehensive school**

The framework curriculum for the comprehensive school (1994; hereafter FCCS 1994) is based on a theory supporting both constructivist and humanistic ideas. The learner is seen as an individual and an active organizer of knowledge who uses his or her experiences to learn new things (FCCS 1994). As it becomes more and more difficult to master the increasing amount of knowledge in the world, a critical approach to, for example, sources of knowledge is favoured (FCCS 1994).

The framework curriculum (1994) defines some intercurricular issues to which different subjects should pay attention. These issues “play a role in other school work” (FCCS 1994:37), and they also belong to foreign language teaching. In other words, the framework curriculum sets certain general contents language teaching. One of the issues is communication education (see FCCS 1994:37).

Communication education is also referred to as Media Education, which consists of creativity education and education “with and about media” (FCCS:40). Informative, aesthetic, and ethic interaction are emphasized. Communication skills and the meeting of cultures are aspects of communication education that can be applied in the teaching foreign languages (FCCS 1994). The framework curriculum summarizes the aim of media education in the three following categories (FCCS 1994:41): 1) the student in receiving messages, 2) the student as a communicator, and 3) the student in his or her communication environment.

The framework curriculum for the comprehensive school (1994) contains both general objectives for foreign language study and more specific aims for the lower and the upper levels of the comprehensive school. According to the framework curriculum (1994:74), the student should get “along in the language he [or she] is learning in everyday life communication; (...) [develop

his or her ] study skills alone and in groups; (...) [and experience] the teaching and study as meaningful, emotional, and challenging.”

By the time the student has finished the lower level of the comprehensive school, he or she should be able, for example, to use the target language orally to get along in everyday life situations (FCCS 1994). For these situations, he or she should also have “attained vocabulary suitable for communication situations at his [or her] age” (FCCS 1994:75). These aims form the basis for the upper level along with the aims set specifically for language teaching at the upper level. According to the framework curriculum (1994:75), the specific aims are, for example,

that the student understands speaking that concerns everyday things and that is delivered at a normal tempo [and he or she] can participate in a conversation on ordinary things by applying natural and fluent pronunciation, accent, rhythm, and intonation.

Teachers are encouraged to use variable teaching methods and group and pair work in the organization of lessons to help learners to develop their communication skills (FCCS 1994). In addition to simple communication tasks, learners should “also practise expressing feelings and describing impressions” (FCCS 1994:77). Non-verbal communication should also be emphasized, and learners should be encouraged to use the language in order to communicate (FCCS 1994).

### **2.3.2 Curriculum of Jyväskylän normaalikoulu**

The local curriculum, the curriculum of Jyväskylän normaalikoulu (1994; hereafter CJN 1994), is based on the curriculum framework for the comprehensive school. Jyväskylän normaalikoulu is a learning centre where foreign languages play an important role ([www.norssi.jyu.fi/yaste/index.html](http://www.norssi.jyu.fi/yaste/index.html)). Since 1998, the school has been involved in KIMMOKE, a foreign language teaching project of the National Board of Education ([www.norssi.jyu.fi/yaste/yleista/kehittamishankkeet.htm](http://www.norssi.jyu.fi/yaste/yleista/kehittamishankkeet.htm)). As a result, more



emphasis has been put on, for example, the evaluation of oral skills and foreign language curricula.

The focus on different language skills gradually changes throughout the upper level from understanding the target language to being able to produce it. In the seventh grade, English language teaching focusses on receptive skills (reading and listening) and oral skills ([www.norssi.jyu.fi/yaste/pkops/englanti.htm](http://www.norssi.jyu.fi/yaste/pkops/englanti.htm)). In the eighth grade, communication in everyday life situations continues to be an essential part of teaching although writing is gradually given a bigger role. In the ninth grade, both written and oral communication are practised through situations with greater language demands.

In addition to the obligatory courses, Jyväskylän normaalikoulu provides learners with a variety of optional English courses. Every A1 learner, i.e. a learner who has started studying English in the third grade of the lower level of the comprehensive school, has to take at least eight English courses. Out of these eight courses, seven courses are obligatory and one course is optional (Vatanen and Pollari 2000). In other words, one optional course is obligatory but a learner can choose the optional course from among a number of different courses depending on his or her interests. Examples of such optional English courses are culture-oriented Britain: past and present, and Round the world in 30 hours. Courses such as Word and action, and Drama in English focus on oral communication and creativity.

A trial run of the process drama course was conducted on the optional course Word and action. The course description is provided in the curriculum of Jyväskylän normaalikoulu ([www.norssi.jyu.fi/yaste/pkops/englanti.htm](http://www.norssi.jyu.fi/yaste/pkops/englanti.htm)). Accordingly, the course contains creative action and different communicative activities in English. Drama, for example, is used to improve oral communication skills and to encourage learners to use the language.

To sum up, this chapter discussed foreign language teaching from an educational point of view. Section 2.1 began the chapter by suggesting that language teachers should be educators and face their responsibility in fostering language learners' growth as human beings. To be able to do this, language teachers must be aware of their own views of the world and, thus, a theory to base their work on. Section 2.2 provided a discussion on two learning theories,

humanistic and constructivist. Section 2.3 went on discussing the national policy of language teaching in Finland and, thus, providing the view of the framework curriculum of the comprehensive school on teaching creativity and oral skills in the foreign language classroom. Finally, the curriculum of Jyväskylän normaalikoulu was discussed in relation to oral skills and the optional course on which the material package of this study was partly tested (see Chapters 6 and 7).

The discussion will next move on from educational starting points to drama in education (Chapter 3).

### 3 DRAMA IN EDUCATION

In addition to the field of theatre, drama has been used for educational purposes for centuries (Viranko 1997). Section 3.1 will shed some more light on drama in education. The relationship between drama in education and process drama is discussed in section 3.2 with the definition for process drama. Section 3.3 ends the chapter with a discussion on the conventions or working methods of process drama.

#### 3.1 Background to drama in education

In the 19th century the school was concerned with authority, knowledge and academic orientation (Braanaas 1992). The 20th century brought along a new kind of interest in creativity. It was claimed that one goal of education should be to let children use their creativity. Drama could be used to enhance creative skills. Also, it was suggested that children's oral skills would improve through drama (Viranko 1997). This section briefly discusses the roots of modern drama in education.

England is one of the pioneer countries, and many influential theories of drama have been created there. The developmental stages of English drama in education in the 20th century are described by Szatkowski, who sees the stages as waves (quoted in Laakso 1995). The first wave stressed the importance of school plays in educating children. The second wave differed radically from the first one: theorists of the second wave objected to making plays when children were too young. Drama was regarded as a medium for personal development. The third wave put the emphasis on the development of understanding, and theorists of this period began to talk about Drama for Understanding. The fourth wave was named eclectic. Its basic idea is that a drama educator chooses his or her tradition and sets the goals accordingly.

A slightly different categorization of educational drama traditions is offered by Rasmussen (1991:204). He divides drama in education into three paradigms: 1) epistemological (det epistemologiske paradigme), 2) role-theoretical (det rolleteoretiske paradigme), and 3) aesthetic (det

kunstpædagogiske paradigme). In the epistemological tradition, the starting point for action is knowledge, which is also the result of action. The goals of epistemological tradition are awareness and personal development. In contrast, the role-theoretical tradition has its focus on social competence, interaction and communication skills. Thus, the main goal is social awareness. The third, aesthetic, tradition has its roots in modern theatre, and its primary focus is on understanding the elements of dramatic art. Rasmussen (1991) also refers to a fourth, holistic, tradition, in which parts of the other traditions are combined with confusing results: goals are adopted from the other traditions without any clear theoretical background. To avoid the fourth tradition, each educator should be aware of the tradition that forms the ground for his or her drama work. Although Szatkowski's and Rasmussen's typologies are useful for teachers of drama, theatre and creative skills (*ilmaisutaito*), anyone using drama in his or her teaching should be aware of the theoretical background of the discipline. The awareness should lead to less confusion in the terminology that is used in interdisciplinary discussions. (Section 4.2 will discuss some aspects of terminology.)

Before defining process drama, another term needs to be clarified: drama as a service. There is a number of approaches to drama teaching with different foci. Seven major areas of difference have been identified (McGregor 1976:10): 1) movement and mime, 2) teacher directed drama, 3) teacher directed drama using role play, 4) child centred group improvisations, 5) use of games, 6) use of drama as a service, and 7) study of drama as training for theatre. Drama as a service refers to cases when drama is used for the purposes of other subjects (Laakso 1997). In many schools in England, for example, drama has been regarded as an essential tool in the L1 classroom (McGregor 1976, Byron 1986). Subjects such as social studies and history have also found drama helpful in achieving their goals (Kao and O'Neill 1998). Drama has also been used for the purposes of foreign language teaching, which will be discussed in Chapter 4.

### 3.2 Definition of process drama

Drama in education and process drama can be said to strive for the same goals (Wagner 1998). In fact, they can be used as parallel terms. The general goals are 1) language and communication, 2) problem solving skills, 3) creativity, 4) positive self-image, 5) social awareness, 6) empathy, 7) clarification of values and attitudes, and 8) understanding the dramatic art (Heinig 1993). Some of these goals coincide with the goals of foreign language teaching (see section 4.3). The tendency seems to be that process drama is used especially in the US and Australia (Wagner 1998), which are, alongside the UK, pioneer countries in the field of drama. This section attempts to justify the use of process drama (instead of educational drama) and to clarify what kind of ideas relate to the term.

Defining the word 'process' is not an easy task. The problem relates especially to narrowing down the things it denotes. According to O'Toole (1992:1) "[the word] seems to denote anything that keeps on going on, and hasn't come to something called a 'product'". The implication is that the word may be used to make things sound better and more attractive. For example, 'rehearsal process' may be used as opposed to 'rehearsing'. When we talk about process in drama, it can be defined as "negotiating and renegotiating the elements of dramatic form, in terms of the context and purposes of the participant" (O'Toole 1992:2).

As the definition of process drama includes the elements of dramatic form, it is important to know what these elements are. Figure 1 shows the elements inside drama - situation and roles, focus, tension, time, location, language, movement, mood, symbol - and how they are related to each other in order to create dramatic meaning (see next page).

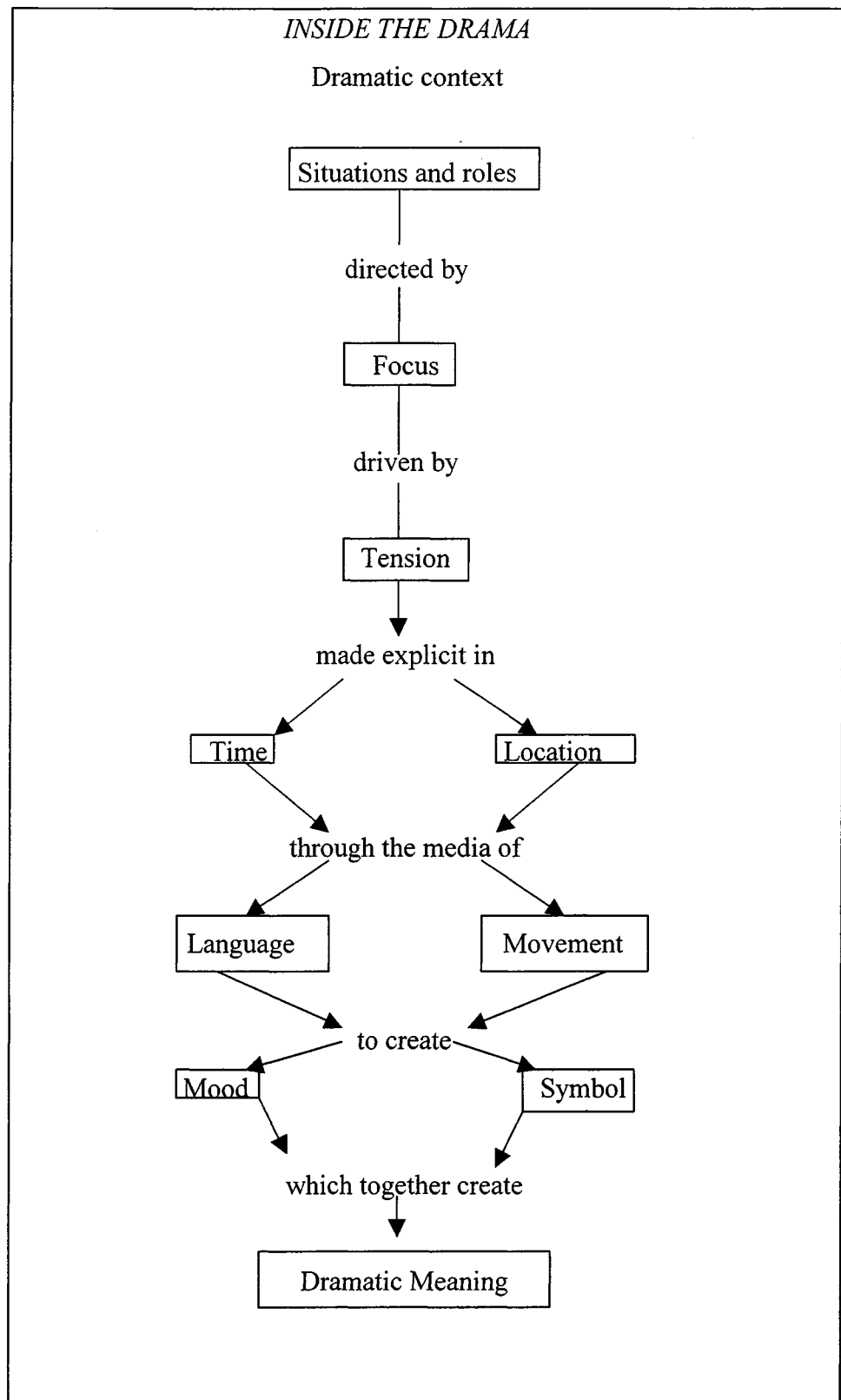


Figure 1. The elements of dramatic form inside the drama (partly adapted from O'Toole 1992:6).

First, the focus needs to be defined by choosing a general educational theme for the drama. The focus then sets the frames for the situation and the roles in

the drama. The situation often provides a problem, which creates dramatic tension. Learners attempt to solve the problem inside the drama by working in different times and locations. In other words, learners may freeze the time, move backwards or forwards in time and location to find out what has happened or what will happen next. To be able to solve the problem, learners use language and movement as tools for communication. These tools also help learners to create a certain mood for the drama and to convey their thoughts through symbols. The presence of the different dramatic elements result in the creation of dramatic meaning.

As was claimed at the beginning of the section, process drama can be used as a synonym for drama in education. However, drama in education may not have the same connotation as process drama for those who are not familiar with the discipline. One reason for the use of process drama is likely to have been the connotations it evokes. In short, process drama refers to the process in drama whereas drama in education is rather broad a term.

Other broad terms used have been educational drama, classroom drama, informal drama, developmental drama, curriculum drama, improvisation, role drama, creative dramatics, and creative drama (O'Neill 1995). The problem in using broad terms (e.g. educational drama) relates not only to the connotations but also to the methodological discussion. Process drama is a more exact term in the sense that it defines what kind of treatment an individual researcher has used in his or her study (Wagner 1998).

Process drama best describes the approach with complexity, an absence of script, an episodic structure, and an integral audience (O'Neill 1995). In other words, process drama is improvisational in nature but it is not based on the idea of many separate improvisational exercises. Instead, it consists of episodes which are interrelated. These episodes may take place in the present, the past, or the future, and the symbolic length of each episode may vary from one moment to a great number of years. There is no external audience to process drama but the group of learners is the audience to the drama on which they work.

### 3.3 Conventions of process drama

In the process drama approach, the purpose is to create imagined worlds that enable participants to learn in a specified context (O'Neill 1995). These worlds are created by using different conventions or working methods. According to Owens and Barber (1997:11), the conventions “are an agreed way of structuring a dramatic encounter, through the use of space, action and time, to create meaning. The names given to conventions are no more than shorthand titles for communication.” There are several conventions, such as statues, teacher-in-role, and hot seating. In this section, some conventions are explained. However, the list of conventions discussed is by no means complete. If a drama teacher uses a technique for structuring drama, she or he may add the technique to the list.

A starting point for a drama process (i.e. a period when a certain theme is introduced) can be a poem, a historical event, or any story. However, the purpose is not to follow the original story from word to word but use it as an inspiration for the process to come. These starting points are called pre-texts (O'Neill 1995). After a poem, for example, has been discussed, conventions come into use. Neelands (1990) divides the conventions into four categories: 1) context-building action, 2) narrative action, 3) poetic action, and 4) reflective action. In the following, these categories are discussed with examples of the conventions. However, it must be noted that there is a considerable overlap between the categories. For example, all the conventions contribute, at least to some extent, to building a context for the drama. Also, reflection is included in many categories and not only in reflective conventions.

**Context-building action.** The first category, context-building action enables to define the context for the drama (time, place, people). Action of this kind also helps to “create atmosphere (...), find and make symbols and themes for the work, check out possibly different interpretations of the context held in the group” (Neelands 1990:9). Context-building action includes conventions such as **role-on-the-wall, collective drawing, use of diaries, letters, journals and messages, games, and still images (statues).**

Role-on-the-wall is a convention which aims at building an understanding of a role and is “a strong form for exploring human characteristics and



behaviour” (Neelands 1990:11). In practice, a picture of an important role is drawn so that every member of the group can see it. For example, features of the role are added to the picture if the features are accepted by the group. A picture can be merely a rough outline of a figure as its function is merely to represent a role. In other words, much time should not be spent on drawing the figure as the focus of the convention is not on drawing. Sometimes features relating to a character itself can be written inside the figure, whereas forces affecting the character from outside could be written around the figure.

Collective drawing is, for example, a way of “giving form to imagined places and faces” (Neelands 1990:14). In this convention, learners may gather around a group of tables and make a collective drawing, adding a personal view of the theme discussed to the drawing. For example, the group draws an island where learners are supposed to live, for one reason or another. They should draw their houses and the surroundings, thinking who they are, why they live on the island, what they do for a living etc. The drawing enables learners to establish a common ground for their roles.

The use of diaries, letters, journals and messages aims at, for example, “adopting appropriate registers and vocabulary, writing from alternative viewpoints, arousing curiosity with unexpected or cryptic messages, and providing a form for reflection” (Neelands 1990:17). This convention can be used in a variety of ways. A short message might be an effective way to create new tensions within the drama. For example, a character and his or her life has been discussed but, suddenly, a message is found, saying that the character has disappeared. Questions are likely to arise, and a new problem needs to be solved. Another example could be letters. Learners write a letter to a character or in the role of a character to reflect on their experiences and language needed in the drama.

Games are useful especially when there is a need to break the ice or establish trust. Neelands (1990:15) suggests that games should be “put into the context of drama rather than played for their own sake.” In the EFL classroom, games might primarily relate to language practice even if drama themes were linked to them. However, establishing trust is perhaps the most important factor in drama whether in L1 or L2. Thus, games have a clear function in drama.

Still-images or statues enable learners to express their ideas in a concrete way. According to Neelands (1990:19), this convention “requires reflection and analysis in the making and observing of images.” Learners form physical images or statues with their bodies to convey a particular idea, theme or moment. For example, if a theme for drama is poor living conditions in the developing countries, learners in small groups make a still-image of the feelings or ideas inspired by the theme. One group shows their still-image and other groups analyze what they see. Another way to make still-images is to have one or more sculptors from the group. These students convey their ideas by forming other students’ bodies or by asking them to change their posture and expressions on the face as instructed by the sculptors.

**Narrative action.** Narrative action, the second category, introduces or develops a plot and allows learners “to test out their hypotheses and speculations about the narrative through dramatic involvement” (Neelands 1990:21). Behaving and using language appropriately is an important element in narrative action. The conventions include **mantle of the expert, meetings, hot-seating, and teacher-in-role.**

Mantle of the expert is a convention where “power and responsibility move from teacher to group” (Neelands 1990:23). Students adopt roles and become experts of a field relevant to the drama. Students attempt to see the drama world through the eyes of the expert and to find solutions to problems in the role. A role can be, for example, that of a social worker. Should an unemployed person with a number of problems be the main character in the drama, a half of the students might adopt the role of the unemployed person while the other half would adopt the role of a social worker. Social workers could first negotiate the problems at hand in the group of experts, after which they would each be prepared to meet the unemployed person in a face-to-face situation (pairwork).

Meetings take place when there is a need “to balance individual’s needs and interests with other people’s” (Neelands 1990:24). In this convention, negotiation is emphasized. In practice, students in role gather together to hear and discuss new information, to decide on collective matters, and to solve problems. The teacher may be present at a meeting, working as a chairperson (in role), or the group may work on their own. For example, students have

assumed roles of villagers. They work as individuals or families in the village until they are asked to come together for an important announcement: a force from outside threatens the villagers. At the meeting, the villagers attempt to reach a solution that would benefit the whole society as opposed to some of its individual members

Learning opportunities in hot-seating include, for example, “highlighting character’s motivations and personality disposition, [and] encouraging insights into relationships between attitudes and events” (Neelands 1990:28). Hot-seating is a convention where one or more students work in role and the rest of the group, working as themselves, pose questions to the students in role. For example, a student in role could be a runaway, whose life has been touched on in the drama. This runaway sits down on an empty chair, and the group may ask him or her reasons for having run away from home.

Teacher-in-role is a convention where students and the teacher have a chance to “lay aside their actual roles and take on role relationships which have a variety of status and power variables” (Neelands 1999:32). The teacher takes on a role which can be that of a leader (authority role), an opposer (authority role), the intermediate role, a victim role, or the lowest status role (Neelands 1984). The higher the status, the more the teacher controls the drama, even though she or he does that inside the drama as opposed to the traditional role as a teacher outside the drama. In the intermediate role, “the teacher is not in direct authority, but acts as a link between others of higher and lower status” (Neelands 1984:51). In lower status roles, students gain more power and responsibility. Whatever the status of a role the teacher assumes, she or he should not act spontaneously but try to “mediate her or his teaching purpose through her [or his] involvement in the drama” (Neelands 1990:32).

**Poetic action.** The third category, poetic action, refers to conventions that are helpful in “a fresh perspective to work (...), open[ing] up an alternative channel of communication which works at the level of symbolic interpretation, and increasing emotional involvement” (Neelands 1990:34). Poetic action includes **small-group play-making (improvisation), ritual, mimed activity, and caption-making** (Neelands 1990:9).

In small-group play-making, students sequence their ideas and “plan, prepare and present improvisations as a means of representing a hypothesis, or

to demonstrate alternative views/courses of action” (Neelands 1990:38). Through improvisations, students show how they understand a specific situation in the drama. For example, a drama story has developed to a point when the future aspects of the story will be discussed. Small groups prepare improvisations to contribute to the story, showing how the world will be in ten years, for example. Through improvisations, different groups may offer a variety of suggestions to how the story continues to develop.

Rituals require a reflective attitude and may be used to symbolize and reveal an ideology or ethic in a group (Neelands 1990). Ritual is a convention with a repetitive structure. For example, the main character of a drama has faced a difficult problem. Students go to the main character (teacher or student in role) one at a time and give their advice to him or her. Another example of using ritual is when small groups prepare improvisations on the most important rituals of a fictional group, e.g. a gang. Neelands (1990:40) suggests that “through discussion about the differences and similarities of the rituals, an understanding of the contrasting cultural and ideological stances of the (...) groups is established.”

Mimed activity is a convention that may remove “pressure of dialogue” and encourage “gestures and body language” (Neelands 1990:46). This convention may benefit “those who feel unsure of speaking” (Owens and Barber 1997:32). Mimed activity can vary from showing what a person does to more complex encounters through movement. An example of the latter variation could be a convention called ‘dance past’ where “two people are asked to represent the protagonists in a pivotal moment in the drama” (Owens and Barber 1997:28). The protagonists assume a few different physical positions reflecting their emotional state. Half of the students learn the movements of one protagonist, and the other half practises the movements of the other protagonist. After having rehearsed the movements, both groups approach each other, rhythmically changing the physical positions they have learned. The groups pass each other by, reflecting an encounter between the protagonists through physical movement.

Caption-making refers to a convention where “a selection of appropriate form and language, making a reflective analysis of experience in order to identify its essence [and] summarizing experience” play important roles

(Neelands 1990:44). Caption-making may include slogans, titles, chapter headings and “verbal encapsulations of what is being presented visually” (Neelands 1990:44). For example, a small group can make captions to summarize improvisations performed by other small groups. A caption can also be an image that strongly relates to the identity of a group. In the latter case, captions are discussed in relation to different group identities.

**Reflective action.** Fourth, reflective action takes place when “there is a need to stand aside from the action and to take stock of the meanings or issues that are emerging, or as a means of reviewing and commenting on the action” (Neelands 1990:50). **Narration** is an example of reflective action.

Narration “provides information in familiar form with affective resonance [and] gives shape and form to activity” (Neelands 1990:53). The teacher or some other group member uses this convention, for example, to “create atmosphere, help reflection or move the drama on in time” (Owens and Barber 1997:22). The narrator may slow down or speed up the course of events. Narration can also be used to summarize the past events in a drama when the narrator(s) “re-tells the events in narrative form” (Neelands 1990:53).

On the surface of a drama process, it might seem that the conventions and arranging them into a certain order are enough to create a working process. However, it is important to remember that the conventions are merely a tool for the process. The conventions should not be used mechanistically in order to avoid making the drama a series of ‘painting by numbers’ exercises (Owens and Barber 1997). In other words, a drama educator needs to know not only about conventions but a number of other matters. Kao and O’Neill (1998:128) state that “at the *professional* level, teachers must possess sufficient knowledge about”

- 1) theater arts and drama techniques;
- 2) the rules of drama;
- 3) how to select significant moments in drama;
- 4) how to handle spoken language and non-verbal signals;
- 5) how to create tension; and
- 6) the connection between the materials of the syllabus and students’ wider experience.

As is evident, there is a vast amount of knowledge that relates to carrying out process drama. Thus, each educator should evaluate himself or herself

whether he or she possesses enough knowledge about the matters mentioned above. The conventions summarized in this section function as one aspect of the knowledge because they provide the teacher with some technical knowledge of how to create drama (for applications of the conventions see the material package in Chapter 10).

To sum up, Chapter 3 has discussed drama in education, defined the term process drama and discussed different conventions of process drama. Chapter 4 will focus on teaching foreign languages through drama, i.e. on the use of drama as a service.

## **4 TEACHING FOREIGN LANGUAGES THROUGH DRAMA**

The use of drama in language teaching is not a new idea, even though it has not been studied until recently. In fact, drama has been known in language classrooms ever since antiquity but different periods have failed to use the full potential of drama (Pasanen 1992). As late as in the 1970s some approaches lacked a serious attitude towards drama and were characterized by “rather aimless games and improvisations” (Kao and O’Neill 1998:3). Since drama in foreign language teaching is still relatively young as a discipline the terminology has not yet been well established. This matter will be an issue in this chapter.

Section 4.1 offers a continuum of various drama approaches, varying from controlled communication to open communication. The next section examines differences between drama and theatre in the EFL classroom. Section 4.3 focusses on the advantages of using drama in the EFL classroom. Finally, section 4.4 closes the chapter with a discussion of research on process drama in L2.

### **4.1 Drama approaches in foreign language teaching**

We often talk about the use of drama in the EFL classroom as if it were one consistent unity regardless of the activity, i.e. as if drama were the only term to refer to a variety of activities. The purpose of this section is to show that there are many approaches within drama and that each approach emphasises different aspects of language learning. A continuum of drama approaches developed by Kao and O’Neill (1998) shows some central differences between the approaches. Although the continuum has been designed for L2 learning and teaching, in this study, it will be applied to the EFL classroom. The continuum has developed out of a model on classroom interaction “with natural discourse at one and instructional discourse at the other pole [of the continuum]” (Kao 1995:90).

The continuum of drama approaches in L2 learning and teaching are found in Figure 2.

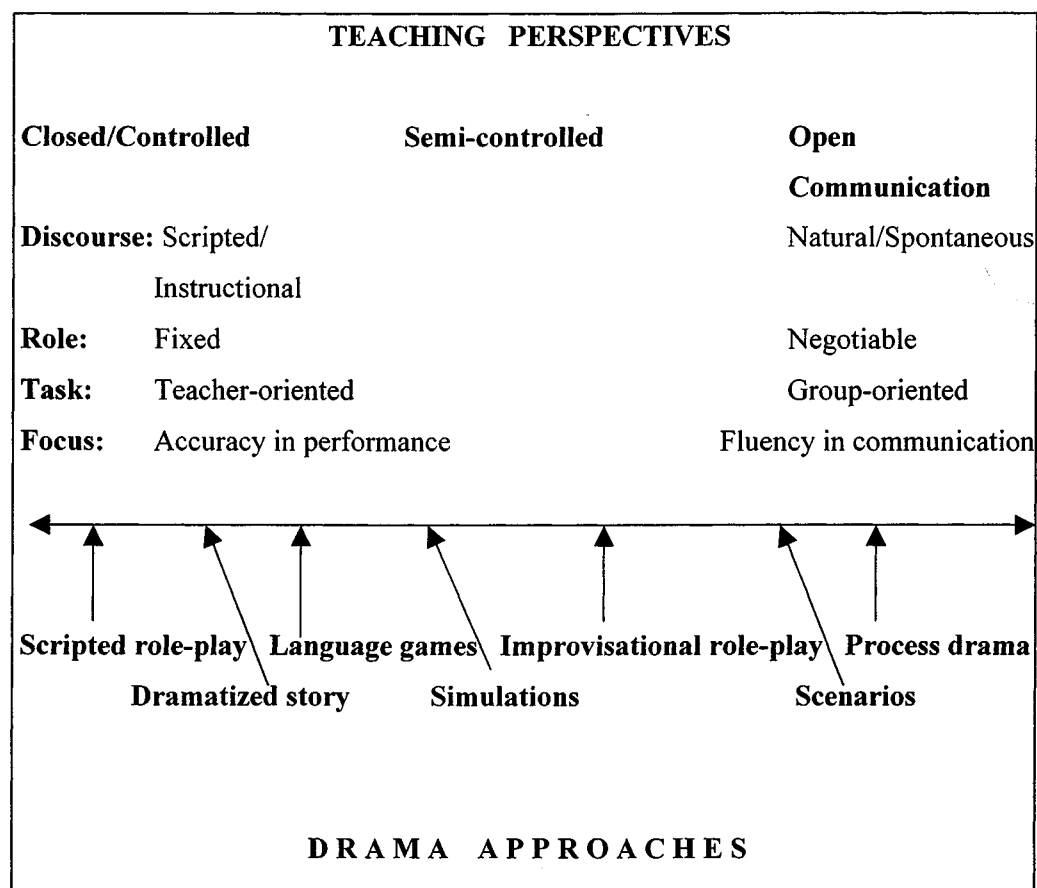


Figure 2. A continuum of different drama approaches for L2 teaching and learning (Kao and O'Neill 1998:6).

Kao and O'Neill (1998) have placed seven approaches on the continuum: 1) scripted role-play, 2) dramatized story, 3) language games, 4) simulations, 5) improvisational role-play, 6) scenarios, and 7) process drama. The location of each approach is determined by the type of communication (controlled/ semi-controlled/ open communication) that they involve. At the controlled pole of the continuum discourse is often based on scripts, while spontaneity characterizes the opposite pole of open communication. The roles within the approaches with open communication can be negotiated in the group, whereas the roles of controlled approaches tend to be fixed. Tasks at the controlled pole are teacher-oriented, and at the pole of open communication they are group-oriented. The approaches characterized by controlled communication focus on the accuracy of performance, while open communication is more concerned with fluency.



The closed and controlled perspectives of language teaching characterize such approaches as scripted role play, dramatized stories and language games. Simulations, improvisational role play, and scenarios are regarded as semi-controlled approaches. Finally, process drama represents open communication closer to the right end of the continuum.

According to Kao and O'Neill (1998), scripted role plays and games seem to attract L2 teachers most. The approaches at the closed/controlled pole of the continuum have their own advantages but in light of oral skills in everyday situations there is at least one drawback compared to process drama. Kao and O'Neill (1998) claim that "retention and transfer of learning may be disappointing, since no self-generated communication is taking place during these activities" (Kao and O'Neill 1998:6). As we know, communication outside the classroom seldom sounds like lines learnt by heart in the classroom.

Although simulations and improvisational role plays (see Figure 2) are located closer to the pole of open communication than, for example, scripted role play they "can be equally prescriptive and limiting" (Kao and O'Neill 1998:7). Learners can be given role cards with details concerning the features of a particular role and situation cards with situational details. Pre-written scripts are not used but learners still have "little power in shaping the activities" (Kao 1995:91). According to Kao and O'Neill (1998:7), "the problem of [these approaches] lies in the limitation of the number of situations the course designer can anticipate and provide for the participants". It is, of course, impossible to practise for all possible real-life situations in advance. However, there is no need to practise every role in every situation. It is more important to create situations where spontaneity to react in a foreign language increases. This is where the process drama approach is needed.

Before going deeper into the process drama approach, there is another approach to be brought up. The approach closest to the ideas of process drama is the scenario (see Figure 2). It has been developed by Di Pietro (1987), who also uses the term Strategic Interaction. His definition of a scenario is that it is "a thematically cohesive event in which humans perform actions that are purposeful to each of them" (Di Pietro as quoted by Kao and O'Neill 1998:9).

In Strategic Interaction, learners work within the frames of a role (e.g. a sales assistant). Learners are given a situation but they decide on their own on the thoughts and actions for the situation. The procedure includes three stages (Di Pietro 1987:2): 1) rehearsal, 2) performance, and 3) debriefing. At the first stage, learners make plans for a situation and prepare for their roles. At the second stage, the representatives of the groups perform a situation for the teacher and the other groups. If a representative wishes to get help from his or her group, he or she can stop the performance and consult the group. At the third stage, a discussion follows with a focus on, for example, communication strategies or grammatical points.

The quintessence of Strategic Interaction can be summarized to seven aspects that “are also key characteristics of process drama” (Kao and O’Neill 1998:11):

1. the ability of language to create and engage students in new roles, situations and worlds;
2. dynamic tension;
3. the motivating and challenging power of the unexpected;
4. the tactical quality of language acquired under the stress of achieving a goal;
5. the linguistic and psychological ambiguity of human interaction;
6. the group nature of the enterprise; and
7. the significance of context.

Although scenarios and process drama share some features the latter approach involves more open communication. The main differences between the approaches lie in the emphasis on immediacy, involvement, student autonomy and teacher functions (Kao and O’Neill 1998:15). Kao and O’Neill (1998) claim that process drama emphasizes the matters mentioned to a greater degree compared to scenarios. Situations offered by process drama are characterized by authenticity, problem solving and resolution (Kao and O’Neill 1998). The teacher negotiates with learners, and drama worlds are created together (Kao 1995).

According to Kao and O’Neill (1998:15), the objectives of process drama in the L2 classroom are 1) fluency, 2) authenticity, 3) confidence, 4) challenge, and 5) new classroom relations. Through process drama, learners’ speech should become more fluent and confident. Spontaneous communication in L2

offers linguistic challenges with no scripts to lean on. The roles in the classroom are mixed up: the teacher can become a helpless child (teacher-in-role), and learners may decide what their attitude towards this child is. Both the teacher and learners are important in creating the drama (Kao 1995).

The objectives are strived for through three stages as was the case in Strategic Interaction (see Table 1). According to Kao and O'Neill (1998:116), the stages in process drama are 1) preparation phase, 2) participating in drama, and 3) reflective phase.

Table 1. The stages in process drama and strategic interaction (Kao and O'Neill 1998).

<b>Process drama</b>	<b>Strategic Interaction</b>
1. preparation phase	1. rehearsal
2. participating in drama	2. performance
3. reflective phase	3. debriefing

First, learners prepare for linguistic demands of drama (e.g. vocabulary) and familiarize themselves with the drama (e.g. information needed in the drama process). Second, learners participate in the drama and use language in unpredictable situations. Conventions (see section 3.3) are used at this stage. Third, the theme and the language used in the process are reflected upon.

To sum up, scripted role play, dramatized story and language games involve controlled communication with a focus on accuracy. Simulations, improvisational role-play and scenarios especially are characterized by semi-controlled communication. Process drama involves spontaneous discourse, roles within process drama are more negotiable than in other approaches, and the focus is on fluency.

#### **4.2 From language theatre to language drama**

In Finland, it is only recently that educational drama has become an area of interest for research. Consequently, literature on the use of drama in the EFL

classroom is scarce. This may be one of the reasons why the terminology in the Finnish drama literature for language classrooms seems partly inaccurate. In this section, my intention is to clarify some central terms that perhaps shed some light on what drama used in the EFL classroom really is. Firstly, language theatre (*kieliteatteri*), a term that Pasanen (1992) has introduced in the Finnish context, is examined. Secondly, drama and theatre as terms are discussed. Finally, I suggest another term, language drama, to be used instead of language theatre.

Language theatre is a term used by Pasanen (1992:14) when she talks about the use of drama in the EFL classroom. Language theatre consists of different working modes: 1) reading theatre (*lukuteatteri*), 2) mime and pantomime, 3) role play and simulation, 4) dramatization, 5) improvisation, and 6) performing a play. Another typology for dramatic activities has been put forward by Kohonen (1988:38). She divides drama activities into five categories: 1) warm-up activities, 2) pantomime, 3) drama to practise pronunciation, rhythm and intonation, 4) role play and improvisation, and 5) drama for studying texts: dialogues, stories, plays, poems and songs. Kohonen does not use the term language theatre but we can see a resemblance in the categories offered by Pasanen (1992) and Kohonen (1988). Both typologies could be used. However, it is Pasanen's terminological choice we are interested in at this point, because the term language theatre implies that the focus in the EFL classroom is on theatre. This is a slightly misleading implication which needs to be discussed to give a more accurate picture of drama. Accordingly, the discussion will focus on the working modes suggested by Pasanen. Next, the modes presented by Pasanen (1992) are explained briefly.

Firstly, reading theatre refers to practising dramatic reading. Attention can be paid to such points as pronunciation, fluency, and the tone of voice. Secondly, mime and pantomime form the mode in which facial expressions and body gestures are used to accompany or sometimes even replace speech. Thirdly, role play and simulation aim at the ability to deal with communicative situations. Students can take on a fictive role or work as themselves in a fictive situation. Usually, there is a problem that should be solved using a foreign language. Fourthly, we can talk about dramatization even when performing a dialogue in front of the class. However, the more accurate meaning of

dramatization refers to one type of literature that has been transformed into some other type. For example, the story in a poem can be extended and acted out as a play. In other words, the poem is dramatized to a play. As the fifth mode, improvisation supports the needs of a language classroom in that verbal interaction often contains spontaneous and unexpected elements. Students can, for example, make up a story in a group, in which every member adds a few ideas to the story. Finally, the sixth mode is rehearsing a play and, eventually, performing it to an audience. The mode mentioned last is closest to the idea of theatre and, thus, language theatre describes it better than the other modes.

In addition to the modes mentioned above, Pasanen (1992) talks about visual aids of language theatre. These include puppetry, masks and shadow theatre. However, I do not regard them as individual modes because they all can be placed under the other modes mentioned above.

The working modes of language theatre comprise different ways of using drama in the EFL classroom. However, language theatre as a term is misleading. Pasanen (1992) does include performing a play in language theatre as one working mode (closest to the idea of theatre), but the other modes should meet with a certain criterion, communication with an external audience, to be regarded as theatre. In the following discussion on drama and theatre, some light is shed on the meaning of audience.

Pasanen (1992) mentions drama and theatre as central terms but does not separate them when talking about the working modes of language theatre. If we discussed drama as an art form it would not be necessary to pay so much attention to the terminological separation. There are theorists in the field of educational drama who have earlier claimed that drama and theatre should be terminologically separated but who regard drama as theatre today (Bolton 2000). However, Pasanen (1992) claims that, in the EFL classroom, the most important goal is to help learners to improve their oral communication skills in everyday life situations. This cannot be the most important goal of theatre. Theatre is concerned with artistic interpretation (Kohonen 1988) and communicating with an external audience.

There are two main differences between drama and theatre: communication and process/product - orientation. Firstly, the language in a drama is not designed for an audience. The purpose is not to make an audience react.

However, an audience is an essential element of theatre. Secondly, drama is more process-oriented, theatre less so.

A major factor that makes drama different from theatre lies in communication. We need to ask who we are communicating with and where the focus is. Theatre is not theatre unless actors communicate with an audience. "Theatre depends on an audience for its very existence, and does not exist independently" (Early and Tarlington 1982:41). To a great extent, theatre is communication with an audience. This type of communication is, of course, valuable when improving artistic or basic expression skills. These skills can, however, be practised through drama, too. After all, drama uses the devices of theatre (Laakso 1997), but strives for different goals. Early and Tarlington (1982) claim that "while [drama and theatre] are related they are different" (Early and Tarlington 1982:41). Even though the communicative importance of theatre should not be underestimated I regard drama as a more effective way to improve oral communication skills for everyday situations (see Pasanen 1992) in the EFL classroom. For example, Kao (1995:88, *italics added*) argues that

the ultimate goal of foreign language teaching is to minimize the discrepancies between the language used in the real world and practiced in the classroom, so that language learners can directly apply what they have learned in the classroom to what they encounter in real life. (...) Many traditional drama activities such as *scripted role play, formal performance or drama on stage* neglect one important component in language learning - spontaneity of communication in meaningful contexts.

There is no audience in drama. The quintessence of classroom drama is the experience of participants (Kohonen 1988). Members of a drama group might perform some improvisations to the rest of the class but the "audience" consists of members of their own group. Thus, the group members communicate with each other, not with an external audience (see Maley and Duff 1982).

In addition to communication, another major difference between drama and theatre lies in the focus: the orientation towards process or product. Drama is process-oriented whereas theatre is product-oriented (eg. Early and Tarlington 1982, Pasanen 1992). According to Maley and Duff (1982:6), "[the] value [of

dramatic activities] is not in what they lead up to but in what they *are*, in what they bring out right *now*.” In theatre, by contrast, the performance is the product without which we can seldom talk about theatre.

There seems to be evidence against the emphasis on language *theatre*. Of course, we need to bear in mind that theatre-oriented courses might develop other important skills in language learning than spontaneity of communication (e.g. pronunciation, intonation), and might play an important role in terms of lowering the affective filter (see Richards and Rodgers 1986). However, Pasanen (1992) refers to the improvement of oral communication in everyday situations when talking about the advantages of drama in the EFL classroom. Since the advantages of theatre differ from those of drama Pasanen’s (1992) term language theatre appears inaccurate. Thus, I suggest that instead of language theatre we use the term language drama for the purposes of the EFL classroom even to refer to some of the working modes in Pasanen’s (1992) categorization of drama activities.

#### **4.3 Rationale for the use of drama**

A starting point for the use of drama in foreign language teaching is its educational benefits (Mäkinen 1997). It is claimed that some goals of educational drama coincide with those of foreign language teaching. First, the improvement of a learner’s initiative skills is encouraged in both educational drama and foreign language teaching. Second, both disciplines aim at learners’ ability to express themselves. Third, a learner’s positive self image should be fostered and improved in foreign language teaching and educational drama. Fourth, both disciplines should offer chances for developing social skills.

Drama can be used in the language classroom for various reasons. Di Pietro (1987 as quoted by Kao and O’Neill 1998) studied L2 learners’ use of communication strategies in certain drama activities, scenarios (see section 4.1). He found that drama activities (scenarios) encourage self-regulation in L2 learners, claiming that especially this type of regulation emerges in real-life communication.

Stern (1981) found that drama affected certain psychological factors in the learners: 1) heightened self-esteem, 2) motivation, 3) spontaneity, 4) increased capacity for empathy, and 5) lowered sensitivity to rejection. For example, good self-esteem affects the ability to interact with other people, and this ability is essential in improving oral skills (Savela 1994). Another finding in Stern's study (1981), stressed by Kao and O'Neill (1998), was that teachers and learners regarded improvisations as more beneficial for language learning than scripted role-plays.

Pasanen (1992) has suggested eight advantages of using drama in the EFL classroom. The advantages are mostly based on the common goals of foreign language teaching and educational drama. These advantages are discussed next with references to Stern's (1981) study.

First, preparing for different language situations is undoubtedly a valuable reason for the use of drama in the EFL classroom. Drama helps the more predictable classroom language to remain in connection with the language used outside the classroom (Kohonen 1988, Holden 1981). In other words, in the classroom, dialogues may sound grammatically correct, and turns might be taken in the dialogue without any overlap between speakers. As we all know, communication in real life seldom takes place in this manner. Through different drama situations learners get a chance to practise their language skills and prepare for real life communication, even with overlaps and mistakes. A model of language learning (see Figure 3 on next page) examines the language growth in improvisational drama (Neelands 1992:22). Although the model has been designed for the L1 classroom, it can be applied to the EFL classroom, too.

First, the world of drama becomes a new context. Second, the new context requires new roles, which are - like the new context - fictional. Third, the new roles carry the element of new viewpoints in them. Thus, the student having a new role needs to adapt to the new situation, the new context, with a manner suitable to the role. Since drama is groupwork the student in role also needs to encounter new people (other students in role). Consequently, new relationships begin to be formed and tested in the classroom. The new context and the new relationships are the basis for the situation that is improvised. The context,



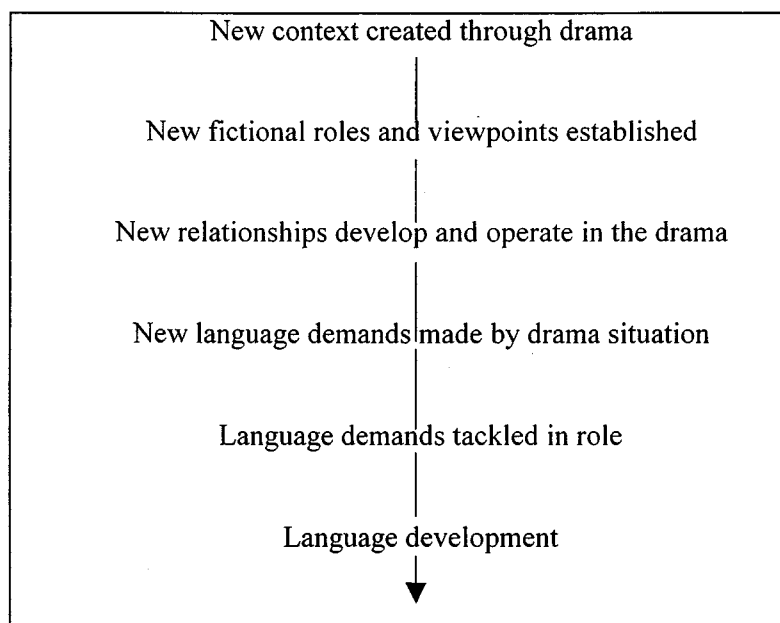


Figure 3. A model of language learning through drama (Neelands 1992:22, adapted from Wilson and Cockcroft n.d.)

the relationships, and the situation set new language demands. Students act in the drama, facing new demands. When the demands are tackled students' language skills will improve.

To summarize the first advantage of drama, many different relationships and situations in new contexts offer learners a chance to practise their language skills. Through drama, new contexts can be created in the language classroom with little effort in comparison to finding suitable places and people to encounter outside the classroom. The dialogue in the classroom becomes more varied through roles, which may help learners to understand the nature of language in real life, i.e. outside the classroom where they meet many different people who communicate in different ways. Stern (1981) hypothesized that drama activities would be beneficial for L2 learners in promoting their communicative competence. The results of her study supported the hypothesis.

The second advantage of drama suggested by Pasanen (1992) is sensitivity to different levels of formality and registers. It is unlikely that any approach to foreign language teaching manages to expose students to all possible registers. However, through drama it is possible to make learners aware of the variability. Wagner (1998:34) claims that "informal classroom drama can offer

a range of different contexts and modes of expression that are effective in enhancing language growth.” For example, if there is a president in a drama situation, he or she is most likely to speak in a relatively formal manner. Thus, the person in the role of the president cannot use slang. It is, of course, very difficult for the person in role to find exactly as formal expressions as a president would use. The most important thing, however, is to realize that the president does not normally speak like villains on television, even if he or she uses a foreign language.

The third reason for the use of drama has to do with expressing feelings even if they were negative (Pasanen 1992). Maley and Duff (1982:7) point out that “language is not purely an intellectual matter. (...) The intellect rarely functions without an element of emotion, yet it is so often just this element that is lacking in teaching material.” In the traditional classroom, negative feelings are suffocated. In drama encounters learners may well express their anger towards a matter or a person, as long as it happens within the frames of the drama, i.e. no one is actually allowed to hurt anyone. However, the purpose of the drama in the EFL classroom is not to encourage catharsis. In other words, feelings are not expressed for healing, as might be the case in therapy. Therapy might use drama for its purposes (Moreno 1972), but drama in the EFL classroom does not have therapeutic goals.

Fourthly, Pasanen (1992) suggests that drama can be used to familiarize students with other cultures than that of their own and, thus, to help students to adopt attitudes that increase peace between different cultures. Capacity for empathy is needed when learning to understand other cultures and to adopt peaceful attitudes. Stern (1981) claims that drama increases this capacity. It may be slightly unrealistic to think that learners would acquire all cultural knowledge related to, for example, a country. However, it is more important that learners become aware of cultural differences than that they are “able to *use* the full repertoire [themselves]” (Holden 1981:4). Through role play, for example, it is possible to examine some cultural differences (Pasanen 1992). Learners can be divided into two groups that represent two cultures. Each group gets the most relevant information for their culture but remain ignorant about the other group’s information. Once the groups have familiarized themselves with the new culture they start interacting. After a while, the

teacher tells them to stop and start reflecting on the role play. She or he might ask them to think what was easy or difficult in interaction and why. Group A might realize that some small matters in Group B's behaviour that seemed strange to Group A could have been essential to Group B's culture. The whole class can talk about what they observed during the role play. The discussion may result in learners' awareness of cultural differences at least at a theoretical level.

The fifth advantage pointed out by Pasanen (1992) refers to the psychological mask offered by drama. A learner may feel more secure when he or she can take on a role and use a foreign language in the role. Pasanen claims (1992:17) that this mask is beneficial especially for those who are willing to practise their language skills but who feel incompetent "when expressing themselves in a language other than the mother tongue." Suggestology uses the idea of psychological mask to a great extent. People attending a course assume a role on the first day and work in the same role throughout the course. Thus, for example, a 30-year-old woman might speak English in the role of a 13-year-old girl for the whole course.

As a sixth advantage, Pasanen (1992) mentions the enhancement of creativity and aesthetic and social growth. Learners can develop their creative skills in a number of ways through drama. In an improvisational role play, for example, students may get a title for the role play but they should decide on the plot, the setting, and the characters on their own. Another way to enhance creativity can be seen, for example, in mimic activities: learners should pay special attention to how they make themselves understood without spoken words or sounds and, thus, create a sign system. Aesthetic skills improve, for example, when interpreting statues that other learners have formed with their bodies.

As for social growth, learners work in groups of different sizes depending on the drama activity. In the traditional classroom, learners often pick the same partner for themselves when advised to get in pairs. If drama involves different groups it implies that learners need to work with other students, too, than the usual partner. Pasanen (1992) also points out that drama provides learners with a new way to get to know each other. What she means is that learners might see a different side of each other through drama. For example, if a student is

not keen on the traditional tasks of the language classroom he or she might show it by being silent or disturbing other learners' chances to study in the classroom. However, when she or he gets a chance to express herself or himself through drama, fellow students might see her or him working hard and, thus, get to know her or him in a new way.

Pasanen (1992) goes on arguing that drama activities often allow many answers, i.e. it is unnecessary to seek for one truth, the right answer, as in many other exercises. Since there are more answers, more learners get a chance to find the right answers. In drama, the answer can often be given not only verbally but also non-verbally. For example, mimic exercises allow learners to use their facial expressions and body language in order to get meanings across. Learners for whom the target language is difficult can find new ways of expressing themselves. Also those learners who regard language learning as less difficult or easy have a chance to work at their own level. Thus, at least some aspects of drama in the language classroom may involve differentiation (*eriyttäminen*), which is the seventh advantage of drama in the FL classroom mentioned by Pasanen (1992).

The eighth advantage is often referred to as fun. Drama brings along a welcome change in the classroom atmosphere: imagination and playfulness (Pasanen 1992:18). Students might see drama activities as play and regard them as less boring. Thus, drama might function as a motivator (see Stern 1981). For the teacher, drama might be a way to make students work efficiently. A creative and relaxed atmosphere is a good starting point for cooperation in the classroom. However, fun cannot be considered the only advantage of drama, especially if it is to be used in the language classroom on a regular basis. Yet, it is an advantage worth noting.

To sum up, Stern (1981) and Di Pietro (1987 as quoted by Kao and O'Neill) studied the effect of drama on L2 learners. They found that drama enhances certain factors needed in communication. Pasanen (1992) suggests eight advantages in using drama in the EFL classroom. According to her, the quintessence of drama is to provide chances for practising oral communication. Although she does not offer any empirical evidence, some of the advantages are supported by findings from studies by Stern (1981). The next section goes

deeper into the world of research with a discussion of the process drama approach in the EFL classroom.

#### **4.4 Research on process drama in L2**

It has been claimed that the number of articles written on educational drama has diminished since the 1970s and early 1980s (Al-Arishi 1994). The lack of articles in scholarly journals might be due to the relatively small number of studies on drama in the EFL classroom. A reason for the scarcity of research has been suggested by claims such as “teacher-student interactions in drama activities appear to be more complex than those documented in many pedagogical tasks” (Kao and O’Neill 1998:44). Thus, a drama-oriented classroom might seem less tempting as an object of investigation, which results in the scarcity of articles.

However, there are a few studies on the use of process drama in L2 even though none of them were carried out in the Finnish context. L2 learning in drama has been studied by Maranon (1981 as quoted in Wagner 1998), Vitz (1984 as quoted in Wagner 1998), Kao (1994 as quoted in Wagner 1998), Planchat (1994 as quoted in Wagner 1998), and Shacker, Juliebo, and Parker (1994 as quoted in Wagner 1998). Kao’s study will be discussed later in this section. Planchat’s (1994 as quoted by Wagner 1998:54) findings, for example, were that

ninety-nine second graders appear to have fewer errors, fewer error corrections, and better oral production skills after ten weeks of drama games, storytelling, interviews, and role play using the techniques of teacher-in-role, student-in-role, and the mantle of the expert.

Planchat’s study was consistent with a study on L1 (Bush 1984 as quoted by Wagner 1998) in that drama seemed to benefit most average students and students above average. Many techniques described in Planchat’s study refer to the conventions of process drama, i.e. teacher-in-role, student-in-role, and the mantle of the expert (see Section 3.3). Thus, it could be claimed that drama

treatment in the study has included the process drama approach. On the basis of Planchat's (1994 as quoted by Wagner 1998) findings, we might hypothesize that process drama is one of the approaches that are most beneficial for average students or students above that level.

Wilburn (1992 as quoted by Kao and O'Neill 1998) studied immersion students' discourse in process drama activities. The study was part of a project concerned with language teaching and learning in American immersion classrooms. The language used by elementary-level students appeared more natural compared to other tasks. Wilburn (1992 as quoted by Kao 1995:49) found that learners "were able to extend their vocabulary, language functions, registers, and stylistics in drama." This finding implies that the language used by students is characterized by authentic features and orientation towards communication (Kao and O'Neill 1998). Wilburn also paid attention to interaction between the teacher and students, which can affect language learning (Kao 1995). However, Kao and O'Neill (1998) argue that a complete picture cannot be obtained on the basis of Wilburn's study.

Kao (1994 as quoted by Kao and O'Neill 1998; Kao 1995) utilized the nature of teacher-student interaction in her teacher-researcher study. She focussed on interaction in process drama activities to find out what kind of impact it had on language learning and teaching (Kao and O'Neill 1998). The learners were 33 Taiwanese college freshmen participating in a drama-oriented English course. Although they had been studying English for six years before university their oral proficiency was not regarded as very high at the beginning of the study (Kao and O'Neill 1998:77). According to Kao (1995:100), learners participated eagerly in conversation "by taking more than half of the speech turns." A large number of new topics were also contributed by the learners (Kao 1995). They "volunteered to speak, and were actively involved in activity/discourse management" (Kao 1995:100). On the basis of the results of the study, Kao (1995) concluded that a function of drama can be to activate previously acquired knowledge.

More research is needed to make drama more convincing in the field of foreign language teaching. The structure of drama teaching needs to be more fully described (Wagner 1998). Kao and O'Neill (1998:44,45) remind

researchers and teachers of the fact that, “in order to justify the utility of drama approaches in language teaching and learning”, they should

- 1) identify the significance of a particular drama approach in language learning;
- 2) explore what actually happens in classrooms when this approach is used;
- 3) find valid and reliable research instruments and measures to describe the event; and
- 4) be able to demonstrate that the relationships between this drama approach and student’s learning outcomes are in some way causal.

(Kao and O’Neill 1998:45, modified from Ellis 1990.)

As was pointed out at the beginning of this section, the complexity of the drama classroom brings along problems to researchers. However, Kao’s study, for example, shows that studying drama with reliable methods is possible. An implication of all the studies mentioned in this section is that process drama has a positive effect on oral skills. In the next chapter, the discussion moves from different drama approaches towards the process drama approach as a way to teach oral skills.

To sum up Chapter 4, when we talk about drama activities in the EFL classroom it is safer to use language **drama** as opposed to language **theatre**. Drama refers to the experiences of participants in the classroom and orientation towards process. In contrast, theatre is more product-oriented and concerned with communication with an external audience. Drama can be used in the EFL classroom for a variety of reasons as it has many advantages. One of the most important advantages is that drama offers a number of different contexts in which learners can practise and improve their language skills, especially oral skills. The research available supports the use of drama and, more specifically, process drama in the EFL classroom.

## 5 TEACHING ORAL SKILLS THROUGH PROCESS DRAMA

Communicatively speaking, audio-oral skills have been said to be more useful than writing, for example. It has been argued that “a principled method that aims at imparting balanced SL competence would have to emphasize the speaking skill, at least in the classroom” (Hammerly 1991:58). However, dividing language skills into four subskills (see section 5.1) appears to be a somewhat artificial solution from the communicative point of view since “oral communication involves the combination of many skills” (Bartz 1979:1). Part-skill training and whole-task practice can be combined for communicative purposes. According to Littlewood (1992:61), “both kinds of learning can provide the basis for developing communication skills in another language.”

In Chapter 5, process drama is viewed as a way to improve oral communication skills and it is linked to different aspects of L2 learning whenever possible. Section 5.1 discusses a definition of oral skills and how process drama meets with the demands of the definition. The next section discusses negotiation, and section 5.3 deals with the problematic concept of authenticity in the classroom. To conclude the chapter, section 5.4 shows how L2 develops in process drama.

### 5.1 Oral skills

Oral skills are one of the four traditional language skills: speaking, listening, reading, writing (Hammerly 1982). Recently, there have been two main currents in the discussion on teaching oral communication skills: focus on 1) accuracy and 2) fluency (Burns 1998). The first current emphasizes phonological patterns, vocabulary, grammatical form and structure. The second current puts the emphasis on communicative tasks in enhancing oral skills. This section attempts to find a balance between these two currents, claiming that both aspects are needed in teaching oral communication skills.

To start with, oral skills can be viewed as two types of skills, motor-perceptive and interaction skills (Bygate 1987). The former skills refer to sounds and structures of the language articulated in the correct order. The latter



skills “involve the ability to use language in order to satisfy particular demands” (Bygate 1987:7). The demands can be divided into two categories: 1) processing conditions, and 2) reciprocity conditions. The first category refers to the pressure in interaction set by time. For example, writing allows us to reflect for a longer time but when speaking to another person, we are required to convey our thoughts faster. The second category “refers to the relation between the speaker and the listener in the process of speech” (Bygate 1987:8). For example, the speaker needs to decide on the choice of words depending on who he or she is addressing.

To speak a foreign language, the learner has to possess a basic knowledge of the grammar and the vocabulary as well as the phonetic rules of the language (Salo-Lee 1991). Firstly, oral communication is characterized by less complex syntactic structures than writing (Brown and Yule 1983). Thus, it can be argued that speaking is not essentially spoken writing (Bygate 1987) but, rather, a system with its own grammatical rules. Secondly, vocabulary has been argued to be the most important factor in successful communication (Yli-Renko 1994). Even though gestures, facial expressions and sounds help us to communicate, without words it eventually becomes difficult to convey exact meanings. Very often, however, vocabulary is limited and less varied in oral communication (Salo-Lee 1991). Thirdly, phonetic rules refer to the knowledge of how to pronounce words. If the phonological system of the target language differs greatly from that of L1 and the speakers are not aware of the differences, it may become a major problem in oral communication (e.g. differences between English and Finnish).

In addition to grammatical, lexical, and phonetic aspects of language, we need to bear the interactional aspect in mind. Oral skills are, like language in general, used “in relation to another person, most often in a face-to-face situation” (Savela 1994:12). Thus, oral communication is not merely a matter of producing language. Rather, it has been described as “a two-way-process between speaker and listener” (Byrne 1978:9) where various psychological and social factors affect the communicative situation (Salo-Lee 1991). When interaction skills improve, speaking becomes fluent (Bygate 1987).

When we talk about oral skills, we need to define the components of oral communication. According to Holden (1981), vocal and non-vocal features

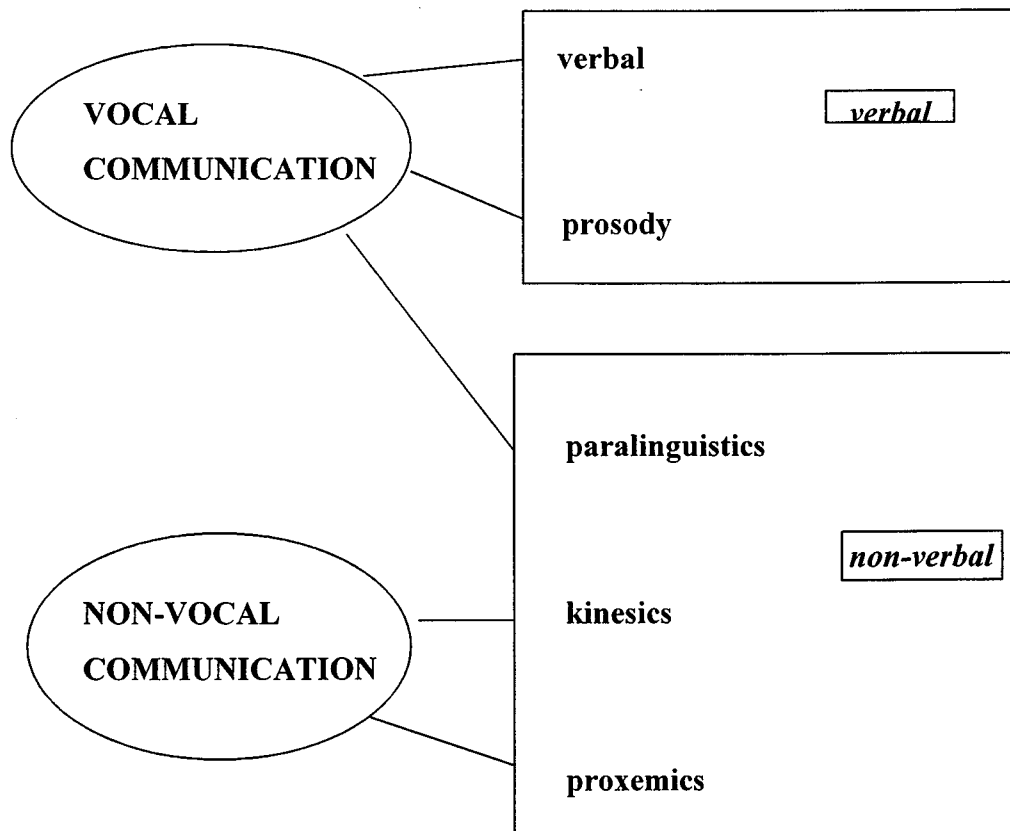


Figure 4. Vocal and non-vocal features in oral communication (modified from Tiittula 1992:43).

belong to oral communication. Figure 4 shows the elements of vocal and non-vocal communication. Vocal communication consists of both verbal and non-verbal elements (Tiittula 1992). The verbal elements are verbal, prosodic and paralinguistic. Non-vocal communication consists of only non-verbal elements: kinesics and proxemics. The verbal element of verbal communication refers to the use of “words and larger units (...) as well as the smallest units of language” (Tiittula 1992:43). Larger units are, for example, sentences and the smallest units phonemes. Prosody, another element of verbal communication, comprises matters such as intonation and the use of pauses. Paralinguistic communication is non-verbal, and it consists of variations in pitch, tempo and pauses. Kinesics refers to gestures and facial expressions, while proxemics is concerned with distance and other spatial matters.

Oral communication may often be regarded as a synonym for verbal communication. However, “the act of speaking involves not only the production of sounds but also the use of gesture, the movements of the muscles of the face, and indeed of the whole body” (Widdowson 1978:59). It has been argued that as much as 75% of communication can be non-verbal (Yli-Renko 1994). Gestures, for example, may amplify the meaning of words, or have a meaning of their own. In Western culture, a nod can be used even to replace a word (yes). In other words, when we talk about teaching oral communication skills, we should discuss both verbal and non-verbal communication.

To summarize the definition of oral skills, knowledge of grammar, vocabulary and pronunciation form the basis for the ability to speak in a foreign language. Second, interaction skills are an integral part of oral skills. Third, oral skills include not only verbal but also non-verbal communication.

Finally, the definition of oral skills will briefly be viewed in relation to process drama. Table 2 shows that the demands of grammar, vocabulary and

Table 2. The definition of oral skills in relation to process drama.

<b>THE DEFINITION OF ORAL SKILLS</b>	<b>PROCESS DRAMA</b>
grammar, pronunciation, vocabulary	vocabulary; structures
interaction skills	whole group, small group, and pair work; language demands set by different roles and relationships; negotiation of meaning
verbal and non-verbal communication	words, sounds, facial expressions and gestures produced and analysed

pronunciation are only partly responded to in process drama. Vocabulary may be dealt with in the preparation phase of a drama process to ensure that it will not become a hindrance for communication in the drama phase. If necessary,

language structures can also be discussed at this stage to help learners prepare for unplanned discourse in the drama phase (Kao and O'Neill 1998).

Interaction skills (see Bygate 1987) may develop in a number of ways in process drama. First, process drama sessions are organized in such a way as to facilitate interaction in groups of different sizes (whole group, small group, pair work) (Kao and O'Neill 1998). Second, there is no script for communication but, instead, learners participate in spontaneous communication to reflect on the situation and roles at hand. Third, process drama involves negotiation of meaning, which is regarded as part of interaction skills (Bygate 1987).

The third demand of the definition has to do with verbal and non-verbal communication. Table Q shows that both elements of communication are used by process drama. Words, sounds, facial expressions and gestures are linguistic tools in the drama world (see Wagner 1998). For example, learners make statues of their bodies to express states of mind or more concrete matters. Spectators, other learners, observe the statues and try to analyse what they see.

## **5.2 Negotiation**

Negotiation is an integral part of communication (see Section 5.1). The relationship between negotiation and language is described by Widdowson (1990:105) as follows: "It is the continuous process of plotting a position and steering an interpretative course by adjustment and prediction. It is in this sense that language use can be regarded as essentially a matter of the negotiation of meaning." In this section, negotiation is observed from two viewpoints: oral discourse in the EFL classroom and process drama.

Bygate (1987) divides negotiation into two groups: 1) negotiation of meaning, and 2) management of interaction. Table 3 (see next page) shows the different aspects of negotiation.

Table 3. Different aspects of negotiation (Bygate 1987).

N E G O T I A T I O N			
Negotiation of meaning		Management of interaction	
Level of explicitness	Procedures of negotiation	Agenda management	Turn-taking

First, negotiation of meaning aims at mutual understanding between speakers as opposed to individual understanding. Negotiation of meaning consists of level of explicitness and procedures of negotiation. The former refers to “the speaker’s choices of expression in the light of what our interlocutor knows, needs to know or can understand” (Bygate 1987:29). Thus, it is the person spoken to who affects the level of explicitness in the speaker’s message. Procedures of negotiation, the latter aspect of negotiation of meaning, refers to the speaker’s strategies to ensure that understanding takes place (e.g. paraphrase, metaphor).

Second, management of interaction relates to the power that the participants have in a conversation. Unlike in meetings or lectures, the participants of a conversation are free, for example, to interrupt each other if they want to. Management of interaction consists of two aspects, agenda management and turn-taking. The former refers, for example, to the speaker’s choice of topic. The latter aspect, turn-taking, “relates to the obvious aspect of who speaks when and for how long” (Bygate 1987:36).

Negotiation has been claimed to support L2 learning (Wajnryb 1992, Antón 1999). Antón (1999) studied learner-centred and teacher-centred discourse in the L2 classroom. She analysed interactive exchanges between learners and teachers and found that learner-centred discourse “provides opportunities for negotiation (of form, content, and classroom rules of behavior)” (Antón 1999:303).

To understand the conditions for the opportunities, roles in the traditional classroom and in the communicative EFL classroom are briefly discussed. Table 4 shows the basic difference between the traditional and the

Table 4. Roles in the traditional and the communicative classroom.

<b>classroom roles</b>	<b>TRADITIONAL CLASSROOM</b>	<b>COMMUNICATIVE CLASSROOM</b>
<b>T E A C H E R</b>	authority	Facilitator
<b>L E A R N E R</b>	passive recipient	communicator

communicative classroom. In the traditional classroom, the teacher is an authoritarian transmitter of knowledge while in the communicative classroom, the teacher “is responsible for establishing situations that are likely to promote communication” (Antón 1999:303). In other words, the role of a teacher is that of a facilitator of communicative classroom situations. The learner in the traditional classroom is a passive recipient of information, whereas his or her role in the communicative classroom is that of a communicator. The learner “has an active, negotiative role [and] should contribute as well as receive” (Nunan 1989:80).

The roles of the teacher and learners are an example of the emphasis that can be seen in the communicative classroom: the focus on learners. In the traditional classroom the teacher has the active role and, thus, the classroom can be regarded as teacher-centred. However, the communicative approach prefers activities that “engage learners in communication (involving information sharing and negotiation of meaning” (Antón 1999:303). The focus moves from the teacher to the learner. The communicative classroom seems to be more favourable to learner-centred discourse in the sense that it provides learners with opportunities to participate in communication. In addition, small group work is advocated by the communicative approach, which makes it possible for learners to interact (Antón 1999).

Process drama is closely related to the communicative approach (see section 2.2). If we consider the roles of the teacher and the learner, activities, and organization in the process drama classroom, the emphases of the communicative classroom coincide with those of process drama. Even in “more traditional creative drama lessons (...) the teacher typically remains an external facilitator” (Kao and O’Neill 1998:26). In process drama, however,

the teacher may work in a role in order to “[invite] the students to respond actively, to join in and to extend, oppose or transform what is happening” (Kao and O’Neill 1998:26). In other words, the role of the teacher in process drama is that of a facilitator, and learners are undoubtedly encouraged to be active participants in the classroom. Process drama includes much work in groups of different sizes (see section 5.1) to maximize the opportunities for interaction.

Process drama is likely to provide opportunities for learner-centred discourse and, thus, for negotiation. In teaching oral skills through process drama, form is negotiated when learners attempt to express their ideas in English, and the teacher and learners accept imperfect forms if they can be understood. Thus, learners might not focus on mistakes or errors but on delivering their messages in the target language. If the teacher provides the right form and expects a learner to repeat it after him or her, there is no negotiation of form. According to Antón (1999:312), “it is unclear if this correction technique is fostering learning, but it is obvious that there is no negotiation, no give and take between teacher and learner.” Feedback can, however, be provided if there are problems in understanding learners’ utterances. In fact, “providing feedback on comprehension errors (...) leads to negotiation in a learner-centered classroom” (Antón 1999:312).

Process drama is a learning context where negotiation of classroom norms is natural. The group negotiates a drama contract, on which every member of the group should agree (see Neelands 1984). The contract might include general rules of how to behave towards each other or special rules considering the drama world. The contract can be made orally or it can be a written product signed by the whole group. It can even be implicit but “it must be there” (Neelands 1984:27). After the rules have been negotiated with the group it is easier to return to the rules if problems arise. In this sense, negotiation could also be seen as classroom management.

As a drama session proceeds, negotiation is required in every phase, particularly in the beginning. At the beginning of a drama process, learners and the teacher “seek to define the parameters of the emerging fictional world” (Kao and O’Neill 1998:29). Learners negotiate among themselves when working in small groups, which challenges “their social skills as well as their linguistic capacities” (Kao and O’Neill 1998:30).

Process drama involves a strong element of negotiation. In fact, it has been argued that there can be no drama unless teacher and class as well as learners among themselves negotiate in the classroom (Kao and O'Neill 1998:29). In process drama, learners negotiate their roles and meaning (Wagner 1998, Booth 1998). According to Booth (1998:68), "negotiated meaning makes drama a significant learning opportunity." Negotiation of meaning in a drama class can refer to a number of matters but, in terms of the EFL classroom, dramatic negotiation refers to a great extent to the meanings created between the fictional and the real world. For example, objects of the real world can be negotiated to mean something else in the drama world without claiming that the objects actually are something else. Thus, the objects become symbols and represent new meanings.

To sum up, chances for negotiation are improved when the learner is seen as an active communicator in interaction with other learners. As a version of the communicative approach, process drama focuses on the learner and encourages him or her to participate actively in communication. In addition to the dramatic negotiation of meaning (e.g. symbols), form should be negotiated, too, to give way for free communication. Oral skills should not be taught in search of perfect utterances but of attempting to understand messages. Every course should start with negotiating a drama contract, either oral or written.

### **5.3 Authenticity**

Authenticity is a popular term, which has led to its overuse. Many current approaches regard authentic language as a quintessence in their theories (Cook 1997). Widdowson (1998:703) criticizes "simple terms that sound good: *comprehensible input, natural learning, authentic language, real English.*" He argues that the terms, including authenticity, are catchphrases rather than ideas. Cook (1997) agrees with Widdowson and claims that authenticity demands an opposite term. Thus, if there is authentic language there should also be "*unauthentic*" language (Cook 1997:225). In this section, process drama is claimed to be a way to create authenticity in the EFL classroom. However, authenticity is a complex concept, and the complexity is discussed to see



whether or not it is possible to talk about authenticity in the EFL classroom when using process drama to teach oral skills.

There is a distinction between genuine and authentic. Van Lier (1996:126) gives an example of both cases: a clip from a newspaper is “a genuine piece of language”, which can be used authentically or inauthentically by language learners. Thus, it is a matter of authentication whether the material is authentic or not. According to Cook (1997:230) “authentic, natural language (...) can also be preparatory, repetitive, artificial, removed from reality.”

Even though genuine materials can be brought to the EFL classroom, learners need to authenticate them. It is especially difficult to pinpoint “the conditions for authentication” (van Lier 1996:126). In terms of spoken language, authenticity may not be easy to achieve. Van Lier (1996:126) recognizes the contextual dilemma: “the classroom context is traditionally not set up to foster genuine conversational interaction”, which could be authenticated by learners. However, van Lier (1996) suggests authenticity not to be discussed from the viewpoint of materials or classroom language only. Instead, the purpose and realistic goals of language lessons should be brought up in the discussion, too.

Authenticity in the classroom can be seen as three types: 1) curricular, 2) pragmatic and 3) personal authenticity (van Lier 1996). Figure 5 shows the

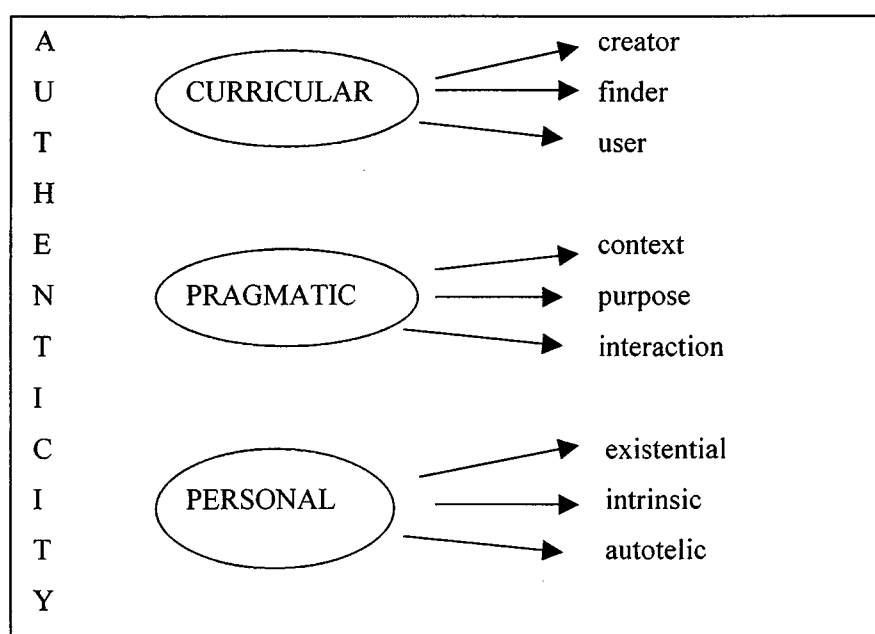


Figure 5. Different types of authenticity (van Lier 1996).

types of authenticity.

Curricular authenticity is concerned with authentic materials. This type of authenticity can be divided into three aspects: creator, finder and user authenticity. The first aspect refers to the audience for which the materials are designed. It is often the case that language learners deal with materials originally created for another audience (e.g. native speakers). The second aspect, finder authenticity, has to do with “where, by whom, and in response to which demands the text was *found*” (van Lier 1996:137). According to van Lier (1996), creators of textbooks tend to diminish students’ chances to become finders by attempting to meet students’ all learning needs. The third aspect of curricular authenticity, user authenticity, refers to how materials are used in the classroom. There are numerous ways to use materials, of which some are “more conducive to authentication than others” (van Lier 1996:138).

Figure 5 shows different aspects of pragmatic authenticity: context, purpose, and interaction. First, authenticity of context refers to, for example, the setting where a language is used and the topic that is being discussed. Discussions in the classroom may often have fixed topics but any items coming from outside the classroom should be allowed to be contributed in a discussion. Second, the authenticity of purpose has to do with “the intended outcome of a speech event” (van Lier 1996:138). In other words, any speech event in the classroom is what it is: a drill is a drill, not a role-play. The third aspect of pragmatic authenticity, interaction, is a complex one as it contains elements of the other types. Authenticity of interaction contains the idea of symmetry, which gives each participant of a conversation “equal participation rights and duties” (van Lier 1996:140).

The aspects of the third type of authenticity, personal authenticity, are found in Figure 5. Personal authenticity consists of existential, intrinsic and autotelic aspects. First, the existential aspect refers to a learner’s interest in the matters to be learnt. If a learner is personally committed to learning, we can talk about existential authenticity. Second, the intrinsic aspect of personal authenticity relates to motivation. A learner who does not need extrinsic rewards is intrinsically motivated. Third, the autotelic aspect refers to “a sense of self-determination, a feeling of knowing, and a view of the learning as an

end in itself” (van Lier 1996:143). When a learner has these characteristics, we can talk about an autotelic learner.

The objectives of process drama were discussed in section 4.1. One of the five objectives is authenticity (Kao and O’Neill 1998), which has been claimed to be a factor in improving communicative skills (Tiittula 1992). Next, process drama is viewed in relation to the different types of authenticity (curricular, pragmatic, personal).

First, the materials used in process drama may often be items not designed for the EFL classroom. For example, in the preparation phase of a drama process the teacher provided the learners with photographs and newspaper reports (Kao and O’Neill 1998:13). We can talk about curricular authenticity in process drama in the sense that materials need not be, for example, textbooks for language learners. What is more, a drama process evolves not only through the materials provided by the teacher. Learners need to contribute their ideas to the drama, too. In other words, learners become finders in the learning process.

Second, the results of Kao’s study show that “process-oriented drama activities create authentic communication contexts for language learning and teaching” (Kao 1995:89). Contextual authenticity was suggested to include such matters as setting and topic (see van Lier 1996). Although a drama process often has a fixed topic or a theme to be worked on, learners are allowed to contribute to the theme by sharing any content from outside the classroom. In interaction, both the teacher and learners have the same rights to participate in the discussion (Kao 1995).

The third type of authenticity is perhaps the most complex and the most important. Through personal authenticity, learners can authenticate process drama, i.e. make it authentic. By fostering the autonomy of learners, the teacher affects personal authenticity. Process drama encourages learners to be autonomous, for example, by regarding several different answers to a problem as valuable. Learners are allowed to interpret situations and encounters from their viewpoint (Kao and O’Neill 1998). Lessons should be organized in such a way as to maximize the opportunities for learners to offer different solutions to problems as opposed to restricting options too much.

In terms of authenticity, the process drama approach as a starting point for teaching oral skills might turn out to be a more challenging choice than what

the results of Kao's study (1995) imply. It is not only curricular or pragmatic aspects that make process drama authentic as a way to teach oral skills. To a great extent, learners themselves authenticate learning opportunities. However, the goal of authenticity seems realistic (see Kao 1995 and Wilburn 1992 as quoted by Kao and O'Neill 1998), even if challenging.

#### **5.4 Second language development**

In this section process drama is discussed from the viewpoint of how the approach affects oral skills and, thus, possibly enhances second language development.

Second language development has been defined as "the learner output which occurs in communicative speech and which is responsible for the 'natural' order of development" (Ellis 1984:181). The process of language development can also be regarded as the process of language use. In verbal interaction, certain social procedures or processes are developed by a learner. These processes are used to 'make sense', i.e. to utilize a learner's knowledge. Developing the processes, a learner creates new rules that "add to his [or her] existing knowledge" (Ellis 1984:176). These processes are called discourse processes, which, in turn, are related to a number of cognitive processes.

Ellis (1984:177) has divided cognitive processes into two sets: 1) primary and 2) secondary processes. First, primary processes are helpful for a learner especially in unplanned discourse, which is "discourse that lacks forethought and preparation" (Ellis 1984:168). Unplanned discourse has been claimed to be primary in a chronological and a social sense because "the ability to participate in unplanned discourse is what children acquire first [and] because the ability to take part in unplanned discourse is for most people more important than the ability to construct planned discourse" (Ellis 1984:169). Second, secondary processes are beneficial when constructing planned discourse, which is considered to follow unplanned discourse in second language development. However, secondary processes may turn out to be helpful for learners in unplanned discourse, too. Next, both primary and secondary processes are discussed further.

Primary processes have been suggested to occur in naturalistic L2 learning (Ellis 1984). However, these processes may occur in the EFL classroom, too, provided that “the right kind of interactions take place” (Ellis 1984:198). Primary processes relate to knowledge characterised as non-analytic in two respects. First, primary processes are used to automatise the non-analytic knowledge that already exists. Second, they help learners to acquire new non-analytic knowledge.

Secondary processes, in turn, help a learner to automatise existing analytic knowledge as well as to add to it (Ellis 1984). These processes mostly occur in classrooms where “formal instruction based on consciousness-raising and practice dominates” (Ellis 1984:198). Although secondary processes are regarded as more helpful in the construction of planned discourse, they may become accessible to unplanned discourse. Eventually, when a learner reaches the utilising stage of non-analytic knowledge, analytic knowledge will become accessible to be used in communication. Analytic knowledge needs, however, to be activated. Otherwise it will not be of any use to learners.

Primary and secondary processes can work together. According to Ellis (1984:182), “on many occasions the learner will oscillate between the two types of processes.” Through a meaningful combination of formal presentations of new language items and communicative practice, both non-analytical and analytical knowledge may develop (Kao and O’Neill 1998).

Kao and O’Neill (1998:117) argue that “drama provides learners with a very effective environment to develop [learners’] L2 through the route involving primary processes.” However, because many L2 learners (e.g. in Finland) have participated in formal instruction and, thus, have previous learning experiences, process drama also activates their analytical knowledge and makes it non-analytical. Despite formal instruction, it cannot be expected that every learner has acquired the same amount of knowledge. Thus, preparation for unplanned discourse is needed. After drama activities, reflection on the drama is needed to help learners “to analyze what they have done in the [unplanned] discourse” (Kao and O’Neill 1998:118).

Figure 6 shows the three instructional phases of process drama (see section 4.1) in relation to a learner’s L2 knowledge.

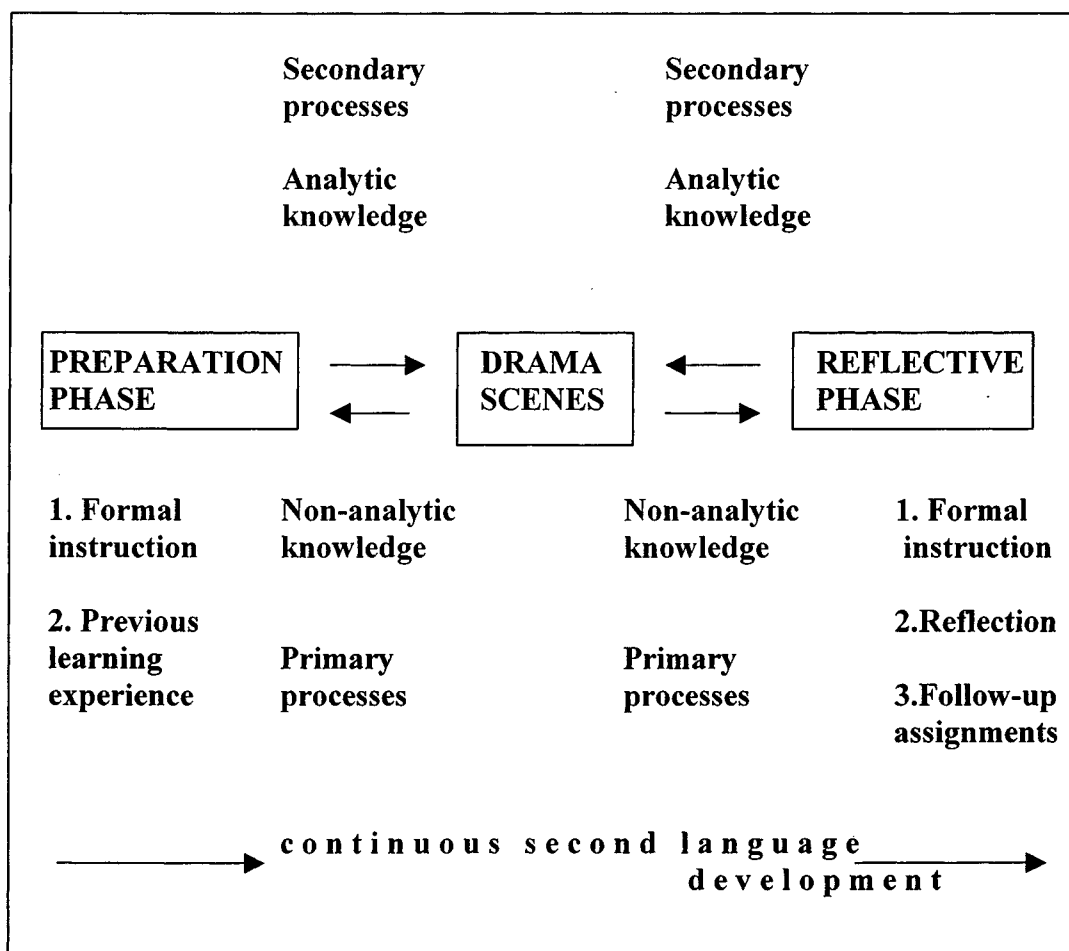


Figure 6. Second language development (SLD) processes in a drama-oriented L2 classroom (Kao and O'Neill 1998:119).

The phases have each a function but they are also closely connected (Kao and O'Neill 1998). The first phase prepares learners for unplanned oral discourse. Through formal instruction (e.g. new vocabulary or language structures), learners gain the necessary background knowledge about the drama and the language in the drama. Figure 6 shows that analytic knowledge obtained through formal instruction or previous learning experiences gradually evolves to non-analytic knowledge. Thus, analytic knowledge is activated for real life communication (Kao and O'Neill 1998), and it becomes easier for a learner to speak a foreign language outside the classroom.

As analytic knowledge gradually becomes non-analytic, new non-analytic knowledge is developed simultaneously in drama situations due to their unpredictability (Kao and O'Neill 1998). Reflection, the third phase, "allows

learners to clarify their new non-analytic knowledge so that unnecessary struggles in language learning are avoided and the learning rate increases” (Kao and O’Neill 1998:118). Follow-up assignments, such as writing in role, can be considered reflection. Thus, even though process drama is carried out to help learners to improve their oral skills in unpredictable situations, vocabulary and necessary information on the development of drama are needed at the beginning of a drama process. In addition, reflective discussion or even writing is needed after dramatic activities.

Chapter 5 has discussed process drama in teaching oral skills from different points of view. Section 5.1 provided a definition of oral skills for this study. Section 5.2 revealed that process drama involves negotiation and that negotiation has been claimed to enhance L2 learning. Section 5.3 discussed authenticity and how it might turn out to be a challenging factor in teaching oral skills through process drama. Finally, section 5.4 closed the chapter with a discussion on L2 development and the idea behind the three instructional phases in process drama.

## 6 FRAMEWORK FOR PLANNING A PROCESS DRAMA COURSE WITH A FOCUS ON ORAL SKILLS

Although process drama has been used in foreign language teaching abroad, the Finnish EFL classroom lacks materials based on the process drama approach. This study is an attempt to develop materials suitable for language teaching in Finland. Chapter 6 provides a framework for the material package by viewing the most central theoretical ideas discussed in the previous chapters.

**The target group.** The target group of the material package is A1 learners of English in the ninth grade of the comprehensive school at the minimum. In other words, learners should have studied English as a foreign language for seven years in the Finnish school system or achieved corresponding language skills (e.g. abroad) in order to have acquired a sufficient amount of knowledge about the structures and the vocabulary of the target language. A trial run of the process drama course was conducted with a different target group (both eighth and ninth graders) but the target group had to be redefined for this material package (see Chapter 7).

**Educational starting points.** In Chapter 2, it was claimed that language teachers should not only be interested in teaching pupils about a language. Language teachers should recognise their role as educators and be prepared to regard a pupil as much as a growing human being as a language learner. This material package has been designed on the assumption that the pupils attending the course will have chances to improve their oral skills and that their growth in an educational sense will be fostered by the teacher. The material package contains several educational questions to be discussed (see different themes in Chapter 10). The questions are related to the themes of the course suggested by the teacher or learners and accepted by the learners taking the course. The material package is based on two learning theories, humanistic and constructivist theory (see section 2.2 for details).

**Goals.** The educational goals shared by drama and language teaching consist of learners' initiative skills, ability to express themselves, positive self image, and social skills (see section 4.3). The material package strives for these general goals alongside the five objectives of process drama: fluency,



authenticity, confidence, challenge, and new classroom relations (see section 4.1). The material package attempts to provide situations in which learners need to react spontaneously and, thus, practise their oral skills in situations resembling real life communication.

**Advantages.** Pasanen (1992) provided a number of advantages of drama that can also be regarded as advantages of the material package (see section 4.3). First, the material package helps learners to prepare for real life communication through the language demands set by the different situations, roles and relationships of the process drama approach. Second, learners may develop a sense of different levels of formality and registers through working in different roles and with different characters (e.g. a member of a gang as opposed to a clerk in the bank). Third, learners are allowed to express their feelings in the numerous encounters of different groups in the material package (e.g. standing up for a group's rights). Fourth, empathy needed in understanding different cultures is worked on through assuming roles of people with problems (e.g. an immigrant facing Neo-nazis in Finland). Although the material package does not stress cultural differences between countries, cultures can be seen in a wider sense to mean groups with different principles. Fifth, at its best, the material package provides learners with a psychological mask. However, this mask cannot be taken for granted by the teacher from the very beginning: learners need enough time to get used to drama and taking on a role. Sixth, process drama offers learners a variety of ways to use their creativity and make aesthetic decisions and interpretations. Socially learners grow by learning to work in groups of different sizes and with several individuals. Seventh, the material package provides, at its best again, learners chances to work at their own level. However, the results of a study suggested that average students and students above average would benefit most in process drama (see section 4.4). Thus, it might be safer to say that at least average students or students above average have chances to work at their own level. Learners below average might find this material package challenging (see Chapter 7). Eighth, the material package should be serious work but, in addition, it should be fun. It will eventually become too hard a course for both the teacher and learners unless they experience a bit of fun in every session.

**The approach.** Although the process drama approach is closely connected to theatre, the material package is not based on the principles of theatre (see section 4.2). The activities of the material package should be called language drama instead of language theatre because there is no external audience to the processes. What is more, the material package focusses on the process rather than a final product. The only product the material package strives for is the experience itself.

Section 3.1 suggested that process drama is located at the pole of open communication on the continuum of different drama approaches. First, the situations provided in the material package encourage spontaneous discourse. The learners not familiar with activities where they do not have a script to lean on might find spontaneous reaction difficult at first. Second, the roles in the material package are negotiable. Learners may be given a role with general information but they specify the features of the role themselves. However, learners do not always have any other given information than the situation. They are allowed to decide on their role (e.g. name, age, occupation). Third, tasks are more group-oriented than teacher-oriented. Fourth, focus is on fluency in communication rather than accuracy in performance. For example, mistakes or errors should not be paid attention to unless the message is not understood. Learners should be encouraged to use the target language in order to convey messages.

Although the material package is based on the process drama approach, a variety of other drama approaches are exploited as well (see the continuum in section 4.1). Especially at the beginning of the course, scripted role-play and language games are used alongside activities aimed at improving self-expression skills in order to familiarize learners with each other and drama before introducing process drama in the class. The material package also contains activities on group dynamics as a result of the experiences from a trial run of the course (see Chapter 7).

**Phases.** The process drama sessions of the material package consist of different parts. Warm-up activities at the beginning of the sessions are there for practical reasons, i.e. to help learners to orientate to the lesson. Each drama process contains three stages: preparation, drama scenes, and reflection (see section 4.1). In the first phase, learners prepare themselves for the drama and

communication to come by studying articles, songs, pictures and self- or ready-made word lists, or by discussing questions related to the theme of a drama process. In the second phase, drama scenes are developed with the help of different conventions and decisions made by the group (teacher and learners). The situations of the material package often involve problem solving, creativity and spontaneity. In the third phase, the group reflects on the drama and how the fiction relates to reality. In addition, the group may reflect on the feelings aroused by the drama or language demands.

**Episodes and conventions.** Drama scenes consist of smaller units or episodes which are interrelated (see section 3.2). An episode may carry little meaning on its own but it is needed as a part of the whole process. Different episodes will be created with the help of the methods of process drama, the conventions. Section 3.3 enlisted and explained some of the conventions used in this material package: role-on-the-wall; collective drawing; use of diaries, letter, journals and messages; games; still images; mantle of the expert (within role plays); meetings, hot-seating; teacher-in-role; improvisation; ritual; mimed activity; caption-making; and narration. The episodes are not always chronologically sequenced (see section 3.2). Although the material package provides the teacher with a suggestion of how the process proceeds, the suggestion is by no means a fixed script. Each teacher needs to decide on the time to be spent on each episode depending on the group. Thus, he or she will leave enough room for the improvisational character of process drama.

**Oral skills.** Chapter 5 suggested that oral skills co-operate with other language skills. Thus, it would be artificial to claim that this material package is concerned with oral skills only. The sessions have been constructed in such a way as to support oral skills, but other language skills are needed, too. For example, the preparation phase often involves reading skills. In the drama phase, learners sometimes use their writing skills (e.g. writing a letter). Listening skills are needed whenever two or more people have a dialogue.

A knowledge of grammar, vocabulary and pronunciation were claimed to be the basis of oral skills (see section 5.1). The material package includes work to be done on either expansion or revision of words (preparation phase), because vocabulary was claimed to be important for successful communication. Learners are expected to have received grammatical and, at

least to some extent, phonetic guidance on the obligatory courses. However, pronunciation can be discussed whenever it seems to cause problems in communication, but there are no designed materials for phonetic or grammatical practice.

Interaction skills are another important area of oral skills (see section 5.1). The material package contains situations where learners need to face the pressure of time: they do not have time to think as much as they would have when writing. They need to react spontaneously to the unexpected. They also need to consider the person (or the character) they are talking to and decide on the choice of words. In other words, the situations, roles, and relationships in the material package enable improving interaction skills. What is more, learners work in groups of different sizes (pairs, small group, whole group) and negotiate meaning.

Oral skills cannot be referred to without verbal and non-verbal communication. It was suggested that non-verbal communication carries so much meaning that ideas may be conveyed even without words (see section 5.1). The material package does not underestimate the importance of words in teaching oral skills. However, oral skills are regarded as a means to communicate, and communication consists of both verbal and non-verbal elements. The material package uses these elements - words, sounds, facial expressions, gestures - as tools. Instead of talking heads, there should be talking people on the process drama course.

Section 5.2 suggested that negotiation enhances language learning and that a communicative classroom is more favourable to negotiation than a traditional classroom. The process drama approach was claimed to share a number of features with the communicative approach. The role of the teacher in the material package is that of a facilitator rather than that of an authority. Learners are seen as active communicators rather than passive recipients.

Negotiation should take place in three ways (see section 5.2) in the classroom where the material package is used. First, form should be negotiated, i.e. communicating messages should be more important than uttering grammatically correct sentences. Mistakes or errors are of no value if they do not hinder comprehension between the participants. Second, classroom norms are negotiated at the beginning of the course. The material package

provides ideas of how to do this. Also, each process drama session contains a drama contract for negotiation. Third, meaning should be negotiated during the drama processes when decisions are made on the relationship of the fictional and the real world (see section 5.2).

Authenticity was suggested to be a factor in the improvement of communication, being of three types: curricular, contextual, and personal (see section 5.3). First, curricular authenticity can be found, for example, in the preparation phase. Learners often work on materials that have not been designed for the EFL classroom (e.g. songs, videos, pictures). The material package also contains a number of articles relating to different themes. The articles have, however, been published in a magazine that is primarily aimed at language learners. Nevertheless, there is another aspect to curricular authenticity in the material package. The learners need to be finders in the process and contribute their ideas to the drama. The material package only provides the group with starting points for the process and does not pretend to cater for everything the learners need (see section 4.3). Second, contextual authenticity is developed by allowing learners to share any content from outside the classroom, although there is a fixed topic or theme for each session. What is more, the teacher and learners share the same participation rights inside the drama. Third, personal authenticity is strived for by encouraging autonomy in learners (see section 4.3). Learners play an essential role in the discussion on authenticity, because they eventually authenticate the materials. One purpose of the material package is to provide materials that would help teachers to create contexts which learners could regard as meaningful and, thus, authentic.

**Second language development.** A model of second language development by Ellis (1984) was modified for the purposes of process drama by Kao and O'Neill (1998) (see section 5.4). The model helps us to understand how process drama may affect language learning, and more precisely, learners' oral skills. To put it briefly, the material package may help learners in activating knowledge that they already have, either as a result of earlier learning experiences or the new items discussed in the preparation phase. Once the knowledge has been activated, it will be easier for learners to use it in the real

world. As a result of effective practice, learners might find that speaking the target language outside the classroom is not as hard a task as it used to be.

Chapter 6 has summarized the starting points of the material package. Next, the discussion will move on to the practical experiences and feedback from a trial run of the process drama course.

## **7 FEEDBACK ON A TRIAL RUN OF THE COURSE**

The material package was partly tested on an optional drama course to find out how the materials would work in practice (see section 2.2 for a course description). The first half of the drama course was held in Jyväskylän normaalikoulu in January-February 2000. The course plan and contents in the material package were modified after the experiment and with a help of feedback received on the course. In this chapter, there are three points of view to the course: learners' feedback, the co-teacher's feedback, and self-reflection.

### **7.1 Feedback from learners**

Ten Finnish learners participated in the drama course. Nine learners were eighth graders and one was a ninth grader. The learners were asked to give feedback after the first half of the course. An answer sheet with six Finnish questions was made to help the learners (see Appendix 1).

First, the learners were asked to think about the course and describe process drama in their own words. According to some learners, process drama is acting out different stories about various themes. Acting includes speaking and body language as well as expressing different emotions (e.g. anger, hatred, love, happiness). Some learners regarded process drama as a set of different exercises that are related to the general theme of a particular session. The learners also felt that in process drama they used things they had learnt earlier. Participating in process drama, the learners had to take on roles and act out in various situations and settings.

Second, the learners were asked to give feedback on the most difficult tasks on the course. There was a wide range of answers, varying from 'nothing' to 'everything'. Those who felt there had been no difficult tasks were irritated by difficulties in communication between different pupils. They felt frustrated because sometimes the person they were talking to did not understand what they were saying. Some learners felt that discussions in English were the most difficult tasks due to a lack of vocabulary. For some learners, taking on a role was difficult and scaring. It was difficult to improvise and imagine that they

would be someone else. However, speaking English in small groups seemed to cause less anxiety.

The third question concerned the easiest tasks on the course. Again, there was a wide range of answers, varying from 'nothing' to 'everything'. Many learners regarded talking to a partner and making statues as the easiest tasks.

Fourth, the learners were asked whether they had had a chance to speak English and to define in what kind of situations they had used English. The learners agreed that there had been various situations available for them to speak English: pair and group discussions. Some learners, again, felt that they could have spoken more English if there had been a balance between their and their partners' language skills.

Fifth, the learners were asked to think about the benefits of a drama course and speaking English in class. The learners recognized the importance of speaking English at school. It would not be such a hard task outside the classroom if they spoke English at school. They felt that through practising their language skills in spontaneous situations they would be prepared to communicate in a more relaxed and spontaneous way in real life. The learners said that they would become more fluent as speakers when, for example, travelling abroad or meeting foreign people in Finland.

The sixth question was to evaluate the teacher, the learners themselves and the group. The learners agreed that the group spirit had been poor. Some learners lacked motivation because the lessons were always late in the afternoon. Some learners could not identify reasons for their lack of concentration. However, the learners regarded improvisation as useful practice and various themes as a good aspect on the course. Also, the teacher was given a good grade for the attempt to motivate and inspire the group.

## **7.2 Feedback from the co-teacher**

The first half of the course was conducted with the help of a co-teacher, who took part in the drama, or observed the sessions and gave feedback. The co-teacher was given some questions to find out, for example, about her previous



experience on the use of drama and the usefulness of process drama in the EFL classroom (see Appendix 2).

The co-teacher had used drama both as a part of regular courses and on specific drama courses. She had used various approaches to drama: e.g. role-play, dramatization, simulations. According to her, drama is a way to make learning English more fun, creative and effective. Drama also gives the teacher a chance to see new aspects of the pupils.

On the basis of her observations, the co-teacher defined process drama as a way to make pupils create 'stories' and 'small plays'. The basis of the stories seemed to be real-life dilemmas. The pupils spent some time thinking about the topic and acted out. The co-teacher also found process drama to be an approach that activated pupils and allowed them to use their creativity.

The co-teacher implied that the process drama approach would be suitable for courses where there is enough time for the pupils to familiarize themselves with the basic concepts and working methods. As an advantage of the approach, the co-teacher mentioned 'real-life' events as the basis for action and the possibility to decide on the themes together with the pupils. As for communication, pupils learnt to rely on their English skills. Mistakes and errors were allowed. However, a disadvantage of the approach concerned those whose language skills were not very good. Using a foreign language and trying to be creative might have been too much for some pupils. On the other hand, some pupils may have regarded this as a challenge in a positive way.

The co-teacher assured that process drama is worth studying more and that there are teachers willing to acquire new ideas and materials. She claimed that the approach worked in practice, too, and was effective in activating pupils to use their English skills.

### **7.3 Self-reflection**

When the course started I did not have much experience as a teacher. However, I have been working as a teacher ever since. I see many things differently but in a positive way. In this section, I will try to reflect on the course using diary entries and the experience I have gained after the course.

One of the biggest problems I faced during the course turned out to be group dynamics. I know I should have done something about it but I felt helpless, perhaps due to inexperience. Pupils were quite often absent. It was problematic especially at the beginning of the course when we tried to decide and agree on the rules of the group. It took quite a long time before the whole group was present at the same time. I am not sure whether the pupils felt safe with each other or not. Although I had known how important it is in drama to know each other I realised it in practice now for the first time. That is why I decided that next time I should spend a lot more time on group dynamics.

Another problem I was not prepared to face was the heterogeneity of the group. The pupils turned out to be different in terms of language skills as well as drama skills. Some of the pupils had participated in theatre productions while others had no experience whatsoever. Some spoke English at home (as a foreign language) while others found it hard to say anything at all. However, I knew that everyone could speak English: I had heard them use the language in improvisations. If they had felt safer perhaps they would have been more keen on speaking English. Perhaps they thought that they would be laughed at. On the other hand, we made a contract at the beginning of the course. It was written down and agreed on by everyone that no one should be laughed at.

In addition to group dynamics, there were other factors that made speaking difficult. For example, we did not spend enough time on roles and role-play. For some pupils, it seemed to be incredibly hard to take on a role if they had not been given one. Perhaps we should have talked about roles more before moving on to process drama. If they did not feel at ease before introducing process drama the anxiety was not likely to decrease later on. We should have had more time to get to know the tools of drama, of which roles are a central part.

Also, some of the tasks demanded good language skills. I found it hard to create situations where everybody could use the language at their own level. Sometimes the pupils had to face situations that were perhaps too difficult for them. For example, the pupils had difficulty in finding the right words or expressing themselves in a role. Talking to a large group seemed to be difficult for many pupils. Next time it might be a good idea to minimize large group discussions and choose topics with less demands on vocabulary. Also, more

written materials could be used in the preparation phase to help the group to warm up for communication in the drama phase.

Although the focus of the course was on oral skills I soon realised the importance of change during the lessons: talking a lot and creativity take a lot of energy. That is why the pupils sometimes jotted down their thoughts on the matters at hand. We used dialogue journals: they wrote freely what they wanted or about a common topic and I read their texts without correcting any mistakes or errors. I realised that all the traditional four skills would be practised during the course even if the emphasis were on oral skills: sometimes we would read a text, write something and very often, of course, would listen to each other.

Warm-up exercises were needed at the beginning of each session. They were planned to help the learners to focus on English rather than the previous subject in their schedule or some private matters discussed during the break. After a while, it seemed that the exercises also helped the learners to warm up their minds for creativity. I once asked some pupils to show something they had created the previous week. However, they refused to do it before a warm-up. I decided that warm-up exercises needed to be done every time, whether they related to the theme of a particular session or not.

At the beginning of the course, we did some exercises where no sounds or merely nonsense words were used. The learners were supposed to focus on how to convey meanings without sounds or with nonsense words. These exercises turned out to be quite effective in encouraging the pupils to express themselves. They did not need to think about what they would say but they could concentrate on creativity, the role they had and delivering the message in a way they wanted.

Using body language, however, was not always an easy task for everyone. In process drama especially, some learners found it difficult to show ideas with their bodies or touch another pupil (of the other sex, especially). This might be partly because they were not used to working like that or because as teenagers, they did not feel comfortable with their bodies. However, I noticed that it was easier for them to express themselves through body language when everybody was doing the same thing at the same time. Thus, they and their bodies would not be paid so much attention to.

Before acting out drama processes, the basic concepts such as different conventions were introduced. Conventions (statues, hot seating, role-on-the-wall etc.) were practised but we should have done more of that. The pupils undoubtedly remembered the conventions during the same lesson but they should have had more chances to practise them in pairs, for example, to make it more familiar. After all, no one had ever heard of process drama before the course.

As we were using dialogue journals I asked the pupils to write down some suggestions concerning the themes we could work on. It seemed to be slightly difficult without any examples so I gave them something to start with (old people, x-files, astronauts, drugs etc.). They chose three themes that they liked best and gave reasons for their choices. Some learners also suggested themes of their own. This co-operation made my job a lot easier. I did not know the learners and found it difficult to decide what kind of themes they would consider interesting.

The course as a whole was not a dream come true. I made a lot of mistakes myself, and the learners knew they did not do the best they could, either. It took an enormous amount of energy to plan the sessions. I hope that the energy has not been wasted but that the material package I have made will help teachers to try something new in the classroom with a little less effort. I feel I am a little wiser after the first attempt.

As a result of the experiences on this course, I made some changes to the material package. First, the number of warm-up exercises was increased. Second, I made a lot more materials for the preparation phase, e.g. I searched for articles. Third, group dynamics was given more attention. I added activities on establishing and maintaining the group. Fourth, more time was given to getting to know drama in general and process drama. Fifth, the amount of whole group discussions was decreased. As a result, there are more chances to work in pairs or small groups and, thus, learners get to use the language more effectively. Sixth, I made a suggestion that learners taking part in this course should be ninth-graders at the minimum, or they should have acquired the corresponding skills.

The second half of the course was not officially tested, and I taught the group without the co-teacher. Although the latter half did not focus on process

drama, I tested the themes of the material package with the group. The processes tested were not as long as they appear in the material package. However, I got useful information about what could work in practice. Table 5 gives a picture of which themes were tested during the first half and which themes during the latter half.

Table 5. Themes tested during the course.

<b>THEMES TESTED ON THE FIRST HALF OF THE COURSE</b>	<b>THEMES TESTED ON THE SECOND HALF OF THE COURSE</b>
Gangs	Future
Friends for everyone	War and peace
Love	Eating out
Racism	Work
X-files	-
Old people	-
Power	-

Gangs, Friends for everyone, Love, Racism, X-files, Old people, and Power were tested during the first half of the drama course. Future, War and peace, Eating out, and Work were partly tested during the second half. However, changes were made to every theme and, thus, they all differ from the original plans. As was mentioned above, elements considering warming up, group dynamics, and getting to know drama have been added to the course. As a result of the feedback provided by the group of learners and the co-teacher and self-reflection, the material package is an improved version of the original course.

## 8 CONCLUSION

In Finland, drama has been used for the purposes of foreign language teaching for years. However, it seems that its use often lacks theoretical grounds. The theoretical discussion of this study has attempted to show that there are different approaches within drama and that they differ in the goals for learning. For example, the focus of teaching may be on accuracy or on fluency, depending on the approach. Also, the study has attempted to clarify the differences between drama and theatre. The theoretical knowledge provided will hopefully help EFL teachers in Finland to use drama in a more consistent way than before. In other words, if EFL teachers use drama in their teaching, they should identify different approaches and what they hope to achieve through each approach.

The process drama approach was selected for this study because it aims at spontaneous communication in meaningful contexts. Although oral skills have gained serious attention in foreign language teaching during the past ten years, an appreciation of writing skills appears to be a strong tradition in the school context. Perhaps, due to this strong tradition, many activities used in the EFL classroom and aimed at improving oral skills still rely on written scripts. However, if oral skills are taught to help learners to communicate more fluently outside the classroom, practising oral skills in unexpected situations is relevant. The situations provided by the process drama approach are often unexpected, and learners need to react spontaneously without pre-written scripts.

The purpose of this study was to develop materials for teaching oral skills based on the process drama approach. The material package designed for this study is an attempt to apply the theories used abroad to the Finnish school context. It is also an attempt to encourage Finnish EFL teachers to use an approach systematically in their teaching. As a result of the experiences on the trial run of the course, the material package has been designed to take practical questions into consideration in the best possible way, from warm-up exercises and activities on group dynamics to written materials and suggestions for organizing the group for effective practice in oral skills. The material package contains situations that will provide learners with chances to participate

actively in oral communication in pairs or small groups. Whole group discussions have been decreased to optimize each learner's time for speaking.

Although the material package is an improved version of the original course, some problems may still remain. First, the materials based on the process drama approach demand a level of language skills possibly not reached by everyone in a group. Especially heterogeneous groups may suffer from this. The learners that have not yet reached the required level may find it hard to participate in communication. Gaps in communication may in turn frustrate those whose language skills meet the demands. Second, the suggestions for sequencing the actions of the lessons may still appear too scripted. In other words, the materials may not always provide enough room for flexibility or negotiating roles and situations. Third, the materials may sometimes lack dramatic tension or turn out to be uninteresting for learners. Without tension, we can hardly talk about drama. Themes could be discussed further with learners to find about their interests. Fourth, the material package sets many demands on the teacher. He or she needs to be familiar with a number of aspects of creating drama both in theory and practice, to facilitate language learning, and to be able to find ways of classroom management suitable for a drama class.

The material package should be tested in different groups. First, the materials could be taught on a course aimed at more homogeneous groups, e.g. learners with average skills or skills above average. After that, it could be established whether good language skills play a role in the materials or whether there are other aspects affecting the problems of the course. Second, learners older than 15 years might feel at ease with their physical self and, thus, communication through body language might be more fruitful in groups of older learners.

Despite the possible problems, the material package provides situations whose usefulness learners are likely to recognise. It is a good starting point for authentication. If learners consider the materials meaningful, they are likely to learn more. Also, creative learners that seek for challenges are likely to enjoy the materials. The package provides a teacher with a good example of how to construct thematically coherent lessons with creativity, fun, and challenge.

However, we need a realistic picture of process drama to be able to evaluate the usefulness of the material package. We need more research on process drama to define the strengths and weaknesses of the materials and to develop them further. The results of the studies abroad appear to support the use of the process drama approach to help learners to communicate more fluently. The results should encourage research in Finland, too.



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## APPENDIX 1: FEEDBACK QUESTIONS FOR LEARNERS

1. Olet ollut mukana kurssilla, jossa on käytetty prosessidraamaa. Kuvaile kokemustesi pohjalta prosessidraamaa omin sanoin. Mitä on prosessidraama? (Esim. mitä tunteilta on jäänyt mieleesi?)
2. Mitkä ovat mielestäsi olleet vaikeimpia asioita draamakurssilla tähän asti? (Esim. englanninkielinen keskustelu, patsaat, improvisaatiot, kuuma tuoli) Mistä arvelet vaikeuden johtuvan?
3. Entä mitkä asiat ovat tuntuneet helpoimmilta? (Esim. englanninkielinen keskustelu, patsaat, improvisaatiot, kuuma tuoli) Oliko liian helppoa?
4. Onko sinulla ollut mahdollisuus puhua englantia? Jos on, millaisissa tilanteissa olet käyttänyt sitä?
5. Mieti omaa elämääsi. Mitä hyötyä sinulle voisi olla siitä, että olet draamakurssilla ja yrität puhua englantia niin paljon kuin mahdollista?
6. Arvioi opettajan toimintaa, omaa toimintaasi sekä ryhmän toimintaa luokassa. Mikä on ollut hyvää? Mitä voisi kehittää?

## APPENDIX 2: FEEDBACK QUESTIONS FOR THE CO-TEACHER

1. Do you have any previous experience on the use of drama in the EFL classroom?

2. If yes,

- what kind of drama activities have you used (eg role play, dramatization)?
- why have you used drama?

Please, give examples.

3. You have been witnessing a process drama -oriented syllabus in action. Could you describe process drama in your own words?

(This is no test, so feel free!)

4. If you answered 'yes' to question one

- how does the process drama approach differ from the approaches you have used?

5. Holden (1981) claims that oral communication consists of two types of features, vocal and non-vocal. Do you agree with her? What is your perception of oral communication?

6. On the basis of what you have seen on the course, can you regard process drama as one way of teaching oral communication skills?

In terms of oral communication skills,

- what are the advantages of the process drama approach, if any?
- what are the disadvantages of the process drama approach, if any?

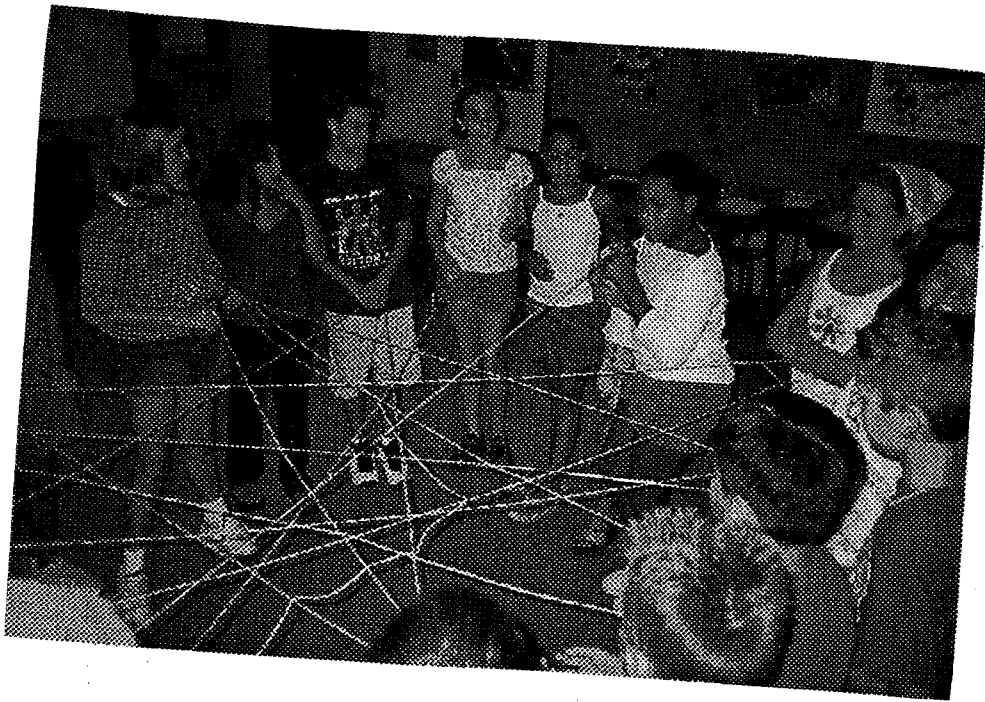
7. The process drama approach in the EFL classroom is new as an area of scientific interest. As a Finnish foreign language teacher, do you see any use to further research on the subject?

Would it benefit foreign language teachers if more time were spent on studying the effects of process drama and developing the materials to suit the purposes of the EFL classroom better?

Do you regard process drama as too theoretical an approach for language classrooms?

ANY OTHER COMMENTS ON THE DRAMA SESSIONS, PROCESS DRAMA IN GENERAL OR AS A WAY OF TEACHING ORAL COMMUNICATION SKILLS?

**10 PROCESS DRAMA AS A WAY OF  
TEACHING ORAL SKILLS:  
A MATERIAL PACKAGE**





## Teacher's guide

The following materials have been planned for an optional drama course (about 30 lessons). Students attending the course should have studied English for several years since the process drama approach requires skills above the basic level. (Naturally, students may also have acquired their knowledge of English outside the classroom.) This material package has been partially tested in an EFL classroom. On the basis of my experiences, I recommend that the students taking the course attend the ninth grade of the comprehensive school, at the minimum.

Although this material package provides the teacher with ideas for the classroom, the package should not be regarded as independent of theory: without theory these materials are like the ingredients of a cake that are mixed without knowing how and why. The cake might turn out to be inedible. Secondly, the materials only provide a guideline rather than a fixed plan for the course. Flexibility is needed.

In addition to the drama processes, the material package contains activities on group dynamics and self-expression. Group dynamics is an area on which the teacher can hardly ever spend too much time. My experience, again, is that the better the atmosphere in the class, the easier it is to work on areas of language learning. For this reason, the material package starts off with quite a few activities on group dynamics. Later on there are also some activities aimed at maintaining the group spirit.

Secondly, there are some activities at the beginning of the course aiming at teaching how to express oneself. You might teach a group with little experience on drama and self-expression. Before introducing process drama in the classroom, learners should feel at ease with drama. For this reason, some smaller drama activities can be found in the materials before the longer drama processes.

The drama processes consist of 11 themes: Gangs, Friends for everyone, Future, Eating out, Love, Racism, War and peace, X-files, Work, Old people, and Power. Most of the processes take two 45-minute lessons with the exception of Eating out and Power planned to last 45 minutes only. All the

processes have been partially tested in an EFL classroom. As a result of the experience, parts of the processes have been altered, to a lesser or greater extent.

Each process is preceded by a warm-up exercise aimed at helping learners to focus on using English. The process itself consists of three instructional phases:

### 1) PREPARATION PHASE



The material package contains articles, songs etc. that are helpful preparing for the drama scenes. The idea in this phase is to introduce e.g. vocabulary needed in the drama phase by using ready-made word lists or asking learners to make their own lists on the basis of an article they have read. Articles and songs also help learners to warm up for the theme that is going to be dealt with.

### 2) DRAMA SCENES



The material package provides a guideline for this phase. The actions are suggested under the headings WHAT?, HOW?, and WHY?. However, the group of learners might want to take the drama in another direction. As the teacher you may need to face quite spontaneous situations and be prepared to change your plans despite the suggestions in this material package. After all, the most important thing is that learners are allowed to be active and creative so that they will have a chance to improve their oral skills. For the sake of drama, try and make up different ways to create tension. In case the group decides to make the drama different from your plans, you will find dramatic tension very helpful in keeping the drama alive.

### 3) REFLECTION



It is important that enough time is left for reflection. Although reflection is the last phase of the session, it is by no means the least. In this phase, the theme is discussed from different viewpoints, either as a whole group or in smaller groups. This is also the phase in which learners are welcome to share their feelings about the session, the difficulties, the parts that were fun, etc. Reflection can also be tied to drama scenes so that after a drama event it is reflected on.

If you are not familiar with drama or, more specifically, process drama, you may consider some parts of the materials awkward. It is important to remember that you may use your own creativity to modify the materials to suit your teaching style better. However, it is a challenging idea to try out something completely new, isn't it? Go for it!

## Learner's guide

Welcome to speak English and experience drama! Have you heard of 'process drama'? If not, you will know a lot about it after this course. You will find out what it means if you hear words like 'improvisation' or 'hot-seating'. You will get a chance to speak English either as yourself or in a role. You don't have to be afraid of taking on a role: you don't need to have great acting skills or a background in theatre. The most important thing is: BE ACTIVE! Try to speak as much English as you can: that's the way you'll learn more!

At the beginning of the course we will get to know drama and learn how to express ourselves. It is also very important to know the group with which you will be working. So, make sure you learn the names of those in your group, and try to work with as many different members of the group as you can. Sometimes it might be more tempting to work with the ones that you know best. Challenge yourself and get to know everyone in the group!

After becoming familiar with the most important ideas of process drama (such as improvisation and role play), we will start working on different themes. There are altogether 11 themes: Gangs, Friends for everyone, Future, Eating out, Love, Racism, War and peace, X-files, Work, Old people, and Power. Which of them sounds best at this point?

The themes are titles for the drama processes. Each drama process takes about 90 minutes with the exception of Eating out and Power. The processes are made up of three different phases:

### 1) PREPARATION



The course focusses on speaking, but you will need to use some other skills, too. For example, in the preparation phase you will read articles on a theme or listen to songs related to the discussion. You prepare yourself for the drama part by making word lists or mind maps. Words and ideas will help you to convey your thoughts in the drama phase.

## 2) DRAMA SCENES



This is where the story starts off. There may be a starting point for the drama, but it is your job to make the story of the drama alive. Be active, don't be afraid of mistakes! There is seldom only one answer to a question. Every person is creative, so are you: use your creativity! Speak as much as you can, and ask if you do not understand something.

## 3) REFLECTION



In this phase you will be asked to think about the theme you have been working on. Drama scenes might sometimes be quite absurd, so in this phase you might want to think about the theme in relation to real life. Also, if you want to share any feelings about the whole drama session, feel free. Was there anything difficult? What was the most difficult? Speaking? Acting in a role? Etc.

Speaking and being creative takes a lot of energy. Sometimes it is fun, sometimes it is a bit tougher. However, if you do your best, you will also gain more: next time you travel abroad you might find that speaking is not as hard any more as it used to be. Speak, speak, speak, and enjoy the drama ride!

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# Teaching materials



**Lessons 1 and 2:**

## **GETTING STARTED**





## THE WEB and GUESS MY NAME

(adapted from \*Hadfield)

**Aim:** Learning the names, initial contacts in English

**Organization:** Whole group (circle)

**Preparations:** One small piece of paper for everyone, a hat, a ball of wool

### PROCEDURE

1. Give a small piece of paper to everyone in the group. Ask them to write their first name on it and to fold it up. Put the names into a hat.
2. Each pupil takes one name out of the hat, trying to guess whose name it is.
3. Take a ball of wool. Throw it to the person whose name you think you have. (Keep the end of the thread to yourself.) State the person's name and ask him/her a question (optional). The person answers and throws the ball to the person whose name he/she has. (He/She should hold the thread when throwing the ball.) Etc.
4. Finally, when everyone's name has been said there should be a web. At this point, you could talk about the group: Everyone is an important part of the web. If someone lets go, the web will not be perfect any more. In the same way, everyone is needed in the group. The web is the new group.

\* Hadfield, Jill 1992. *Classroom dynamics*. Oxford: University Press.

## CIRCLES

(Hadfield 1992:27)

**Aim:** Learning to know each other; Making contacts in English

**Language:** Asking questions

**Organization:** Pairs

### PROCEDURE

1. Get everyone to stand in a circle facing each other in pairs.
2. Tell them they have two minutes to find out as much as possible about their partner.
3. When the time is up, ask them to turn so that they are back to back with their first partner, facing a new partner. They should now tell their new partner everything they can remember about their first partner.
4. Finally, get them to sit down in the circle and ask them to say anything they know about anyone else in the circle.

**DESCRIBE**

**Aim:** Learning to know each other; Observing

**Language:** Describing

**Organization:** Pairs

**PROCEDURE**

1. Count off into two's.
2. Ask the pupils to take a close look at each other for two minutes.  
(No talking.)
3. When the time is up, ask them to close their eyes and tell their partner what kind of clothing the partner is wearing, what colour the partner's hair and eyes are, etc.
4. Ask the pupils to find another partner. Each pair should now choose an object in the classroom.
5. The pairs should observe the object they have found for two minutes.  
(Touching and smelling the object is also allowed.)
6. Again, when the time is up, ask them to close their eyes. The partners should tell each other what they can remember about the object (e.g. colour, shape, smell).

## BUILD A HOUSE

**Aim:** Learning to know each other; Communicating in English; Creativity

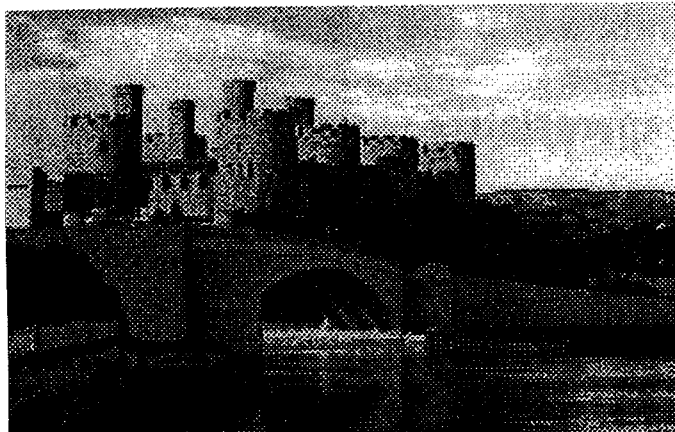
**Language:** Describing

**Organization:** Pairs and small groups

**Preparations:** A picture of a building, drawing paper, colour pens

### PROCEDURE

1. Show the group a picture of a building.
2. Ask the pupils to find a partner. In pairs, they should draw a house of their dreams. First, one pupil describes the house and the other draws as instructed. Then, the partners switch roles.
3. Ask the pairs to find another pair and to show the drawings to each other.



## DRAMA CONTRACT

**Aim:** Establishing rules for the group

**Preparations:** Paper, cardboard and pens, *a transparency*

1. Ask the pupils to think about rules in pairs. Why are rules needed? Ask them to jot down some ideas. Then go through the answers briefly.
2. Next, ask the pupils to think about the group in pairs for a minute. What kind of rules should there be in your group?
3. Take the cardboard and write down the group's suggestions for the rules. (Each suggestion should be agreed on by the whole group.)
4. Finally, show the rules and ask everyone to sign their name on the contract. The contract can be hung onto the wall to remind everyone of the rules.

## TRANSPARENCY

*Why are rules needed?*

*What will happen*

*if there are no rules?*

★ ★ ★ ★

*Think about this group,*

*our group.*

*What could be our rules?*

*What things are important?*

## EXPERIENCE AND EXPECTATIONS

(Hadfield 1992:36-37)

**Preparations:** Make a copy of *the questionnaire* for each student in the group.

### PROCEDURE

1. Give out *the questionnaires* and ask the students to complete them, putting a tick by the sentences that correspond to their previous language learning experience.
2. When they have finished, ask them to discuss their previous language learning experience with a partner. Take a quick census by asking people to raise their hands.
3. Then ask them to look at the questionnaire again and to place a cross by the sentences that they expect will be true of the course they are about to follow.
4. Ask them to discuss the results with a partner: are the two sets of answers more or less the same, or very different?
5. Open the discussion to involve the whole group.

## QUESTIONNAIRE

**LEARNING A LANGUAGE: EXPERIENCE AND EXPECTATIONS**

Think about your previous experience of learning a language. Tick (✓) the sentences that are true for you:

**1 Learning a language**

- |                    |                          |                     |                          |                                |                          |
|--------------------|--------------------------|---------------------|--------------------------|--------------------------------|--------------------------|
| involves hard work | <input type="checkbox"/> | is painful          | <input type="checkbox"/> | is easy                        | <input type="checkbox"/> |
| is interesting     | <input type="checkbox"/> | is confusing        | <input type="checkbox"/> | comes naturally                | <input type="checkbox"/> |
| is difficult       | <input type="checkbox"/> | is boring           | <input type="checkbox"/> | requires a lot of memorization | <input type="checkbox"/> |
| is frustrating     | <input type="checkbox"/> | can be a lot of fun | <input type="checkbox"/> |                                |                          |

**2 When I am speaking a foreign language I:**

- |                 |                          |                 |                          |                                    |                          |
|-----------------|--------------------------|-----------------|--------------------------|------------------------------------|--------------------------|
| feel shy        | <input type="checkbox"/> | feel confident  | <input type="checkbox"/> | feel embarrassed                   | <input type="checkbox"/> |
| feel frustrated | <input type="checkbox"/> | feel challenged | <input type="checkbox"/> | feel tongue-tied                   | <input type="checkbox"/> |
| feel stupid     | <input type="checkbox"/> | feel happy      | <input type="checkbox"/> | feel as if I am a different person | <input type="checkbox"/> |

**3 Learning a language in class involves:**

- |   |                          |   |                          |
|---|--------------------------|---|--------------------------|
| reading a passage and answering questions | <input type="checkbox"/> | frequent tests                              | <input type="checkbox"/> |
| translating a passage                     | <input type="checkbox"/> | role play, mime, and drama                  | <input type="checkbox"/> |
| reading literature                        | <input type="checkbox"/> | following a textbook                        | <input type="checkbox"/> |
| writing grammar exercises                 | <input type="checkbox"/> | making a newspaper                          | <input type="checkbox"/> |
| doing a project                           | <input type="checkbox"/> | letter writing                              | <input type="checkbox"/> |
| learning about British culture            | <input type="checkbox"/> | practising speaking in pairs or groups      | <input type="checkbox"/> |
| learning grammar rules                    | <input type="checkbox"/> | listening to a tape and answering questions | <input type="checkbox"/> |
| dictation                                 | <input type="checkbox"/> | games                                       | <input type="checkbox"/> |
| listening to the teacher                  | <input type="checkbox"/> | repeating in chorus                         | <input type="checkbox"/> |
| acting a play or a dialogue               | <input type="checkbox"/> | practising pronunciation                    | <input type="checkbox"/> |
| memorizing passages                       | <input type="checkbox"/> | class discussion and debates                | <input type="checkbox"/> |
| making a TV or radio programme            | <input type="checkbox"/> | songs                                       | <input type="checkbox"/> |
| reading aloud                             | <input type="checkbox"/> | writing stories or essays                   | <input type="checkbox"/> |
| learning lists of vocabulary              | <input type="checkbox"/> |   |                          |

Now go back to the beginning of the questionnaire. Mark with a cross (x) the sentences that you expect will be true of the language course you are about to follow.



## FEELINGS

**Aim:** Reflecting on the lessons; Cooling down

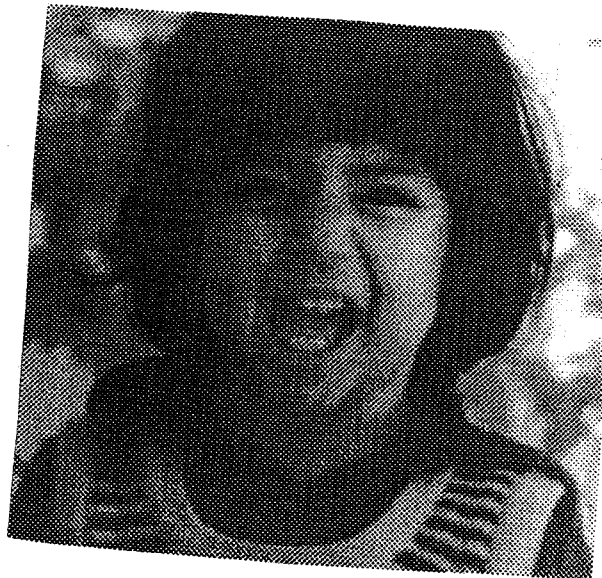
**Organization:** Whole group

### PROCEDURE

Form a circle.

Talk freely about the lessons.

Have a round: everyone tells the group how he/she is feeling at that moment.



Lessons 3 and 4:

## EXPRESSING OURSELVES



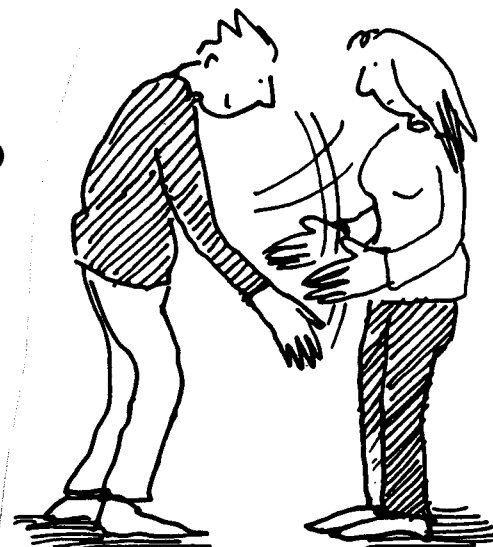
## HAND-CATCHING

(\*Maley and Duff 1982:39, 40)

**Aim:** Warming-up

**Organization:** Pairs

### PROCEDURE



1. In pairs, the pupils should stand facing each other.
2. One person holds out both hands, about 25 cm apart. The other person tries to pass a hand vertically between his or her partner's hands without getting caught in the trap, which can of course close at any time.
3. When a hand is caught, the partners reverse roles.
4. Ask everyone to find another partner and repeat the procedure.

Maley, Alan, and Alan Duff 1982. *Drama techniques in language learning: a resource book of communication activities for language teachers*. Cambridge: University Press

## NAME AND MOVEMENT

**Aim:** Learning and recalling names; Using body language

**Organization:** Whole group

### PROCEDURE

1. The group should form a circle.
2. Start by stating your name and adding a movement to your name. Everyone should repeat what you just said and did.
3. The person on your left should state his/her name and show a movement. Everyone should repeat your name and movement and the next person's name and movement. This should be done until everyone's name and movement have been repeated at least once.
4. Have an extra round: go through the names and the movements together one more time.

*Pekka*

*Christian*

*Linda*

*George*

*Helga*

*Thomas*

*Kaisa*

**BLIND-FOLDED**

**Aim:** Establishing trust

**Organization:** pairs

**Preparations:** scarfs

**PROCEDURE**

1. Ask everyone to find a partner. Give each pair a scarf.
2. One person should be blind-folded. He/She is “blind”, the partner guides him/her around the space available. The “blind” person should try and trust the partner. The guide should be careful in case of accidents. (The pair can move in many ways and places: walking, crawling on the floor, tip-toeing etc.)
3. Next, the “blind” person takes off the scarf and tells the partner about his/her experience: how did it feel not to see anything?
4. The partners should switch roles and share the experience.

**I TRUST YOU**

**Aim:** Establishing trust; Discussing the importance of trust in a group

**Organization:** Whole group

**PROCEDURE**

1. The whole group should form a circle.
2. Say the name of the person on your left and add: "I trust you." Put your left hand on his/her shoulder. Ask him/her to do the same thing to the person on his/her left.
3. Repeat the procedure until everyone's name has a hand on his/her shoulder.
4. Standing like this, talk about the importance of trust.  
What will happen if we do not trust each other?

## DRAMA CONTRACT AND STATUES

**Aim:** Recalling the rules of the group; Getting to know statues; Expressing oneself through body language

**Organization:** Small groups; Whole group

### PROCEDURE

1. Take a look at the drama contract made the previous time. (“This is what we all agreed on.”)
2. In small groups, the pupils should choose one rule and make a statue of it. At this point, you can explain briefly what a statue is ( a still-image, picture made with bodies) and encourage the groups to use their imagination.
3. The groups show their statues one at a time. The others try and guess which rule they showed.
4. Talk about statues in general. Show the name of the convention in written form. Tell the group there will be more statues made during the course.

**PICK IT UP**

(\*Holden 1981:29)

**Aim:** Expressing oneself without words

**Organization:** Individual work; Pairs

**PROCEDURE**

1. Ask everyone to find some room for themselves. You want them to pick up something off the floor. It can be anything: heavy or light, pleasant or disgusting. Ask them to pick it up in a way that makes you understand what that something is and what they think of it. (Ask them to pick it up many times.)
2. After a while, ask the pupils to find a partner and repeat the procedure in pairs. One picks something up, the other tries to guess what it is. Reverse roles.

\* Holden, Susan 1981. *Drama in language teaching*. Harlow: Longman.



**FILM IT**

**Aim:** Learning to take on a role; Expressing oneself through body language

**Organization:** Pairs (A and B)

**PROCEDURE**

1. Ask A's to decide on who they are and what they do for a living (e.g. a dentist). Also, ask them to think about what the character could do. After they know what to do they should start acting like the character. (No talking.)
2. Ask B's to be cameramen/camerawomen. They should "make a document" about their partner by "filming" him/her. B's should not disturb their partners at work by talking or doing anything else.
3. Ask the pairs to discuss what was going on. B's should tell A's what they saw.
4. Reverse roles: A's become cameramen/-women, and B's take on a role.
5. Discussion in pairs: what did A's see?

## TABLE CHAIR WASHING MACHINE

**Aim:** Contact; Conveying meanings through body language and nonsense

**Organization:** Pairs

### PROCEDURE

1. Count off into two's. The first group become A's, the other group are B's.
2. There should be two rows (A's and B's) so that A's and B's face each other. However, there should be at least 2 metres between the rows.
3. A's are quiet. B's talk but they are allowed to use only the words *Table, Chair, Washing Machine*. (Touching not allowed.)
4. B's approach A's to tell them that

THERE IS A DEAD MAN OUTSIDE THE HOUSE.

5. B's go back to where they came from and move one step to the left. Everyone should have a new partner now.
6. B's approach A's again to tell them that

THIS IS THE MOST BEAUTIFUL DAY AND YOU FOUND  
A THOUSAND EUROS ON THE STREET.

7. B's back off one more time and move a step to the left.

8. B's approach A's again to tell them that

THEY HAVE JUST KILLED A'S CAT.

9. Next, A's move one step to the left. They approach B's three times (see the procedure above) in order to tell them that:

A) THE HOUSE IS ON FIRE.

B) THE PRESIDENT HAS INVITED A'S TO A PARTY.

C) A'S DOG HAS JUST BIT B.



## IMPROVISATIONS

**Aim:** Getting practice in improvisations; Conveying meanings through sounds and body language

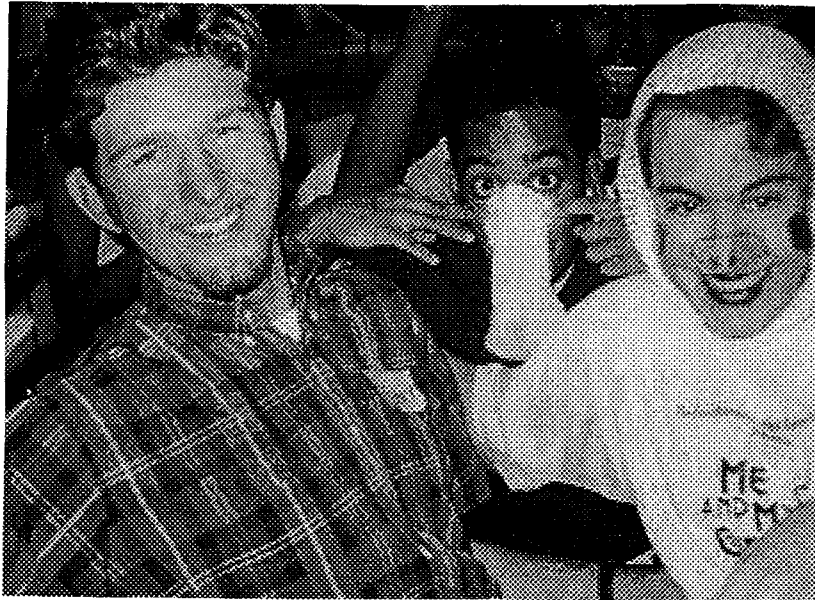
**Language:** Improvisational

**Organization:** Pairs; Small groups

### PROCEDURE

1. Ask the pupils to find a partner. One person is A, the other is B.
  
2. Ask the pairs to improvise what they say and do according to what kind of roles they have. You will tell them what the roles are. However, the pupils are not allowed to use real words but any sounds to communicate with each other.
  
3. a) A's take on the role of Tarzan, B's that of Jane. Switch roles.  
b) Repeat with new roles:
  - Mother and son
  - Cat and dog
  - Rock star and fan
  - etc.
  
4. Ask the pupils to work in groups of three or four. In these groups, they should prepare a short improvisation. This time, talking is allowed. When rehearsing, they should think about the following matters:
  - Who is who? (Roles or characters)
  - What is the relationship between different people?
  - Where do things happen? (Setting)
  - Why?
  - What seems to be the problem?
  - What is going to happen? (Plot)

5. Each group performs their improvisation in turn. Other pupils give feedback.
6. Talk about improvisations in general. Show the name of the convention in written form. Tell everyone that there will be more improvisations made during the course.



## FEELINGS

**Aim:** Reflecting on the lessons; Cooling down

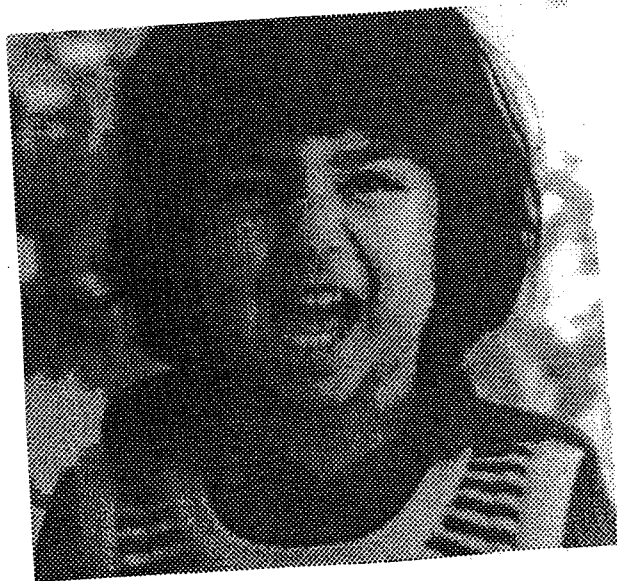
**Organization:** Whole group

### PROCEDURE

Form a circle.

Talk freely about the lessons.

Have a round: everyone tells the group how he/she is feeling at that moment.



**Lessons 5 and 6:**

# **GETTING TO KNOW PROCESS DRAMA**

**CONVENTIONS?**

**IMPROVISATION?**

**HOT SEATING?**

**STATUES?**

**CATCH**

**(Maley and Duff 1982:41)**

**Aim:** Warming up; Body language

**Organization:** Pairs

**PROCEDURE**

1. Ask the pupils to find a partner.
2. The partners should throw an imaginary ball to and fro between them. Details about the kind of ball can be given to make the mime more concrete (a tennis ball/ football/a balloon etc.). You should be able to see what kind of balls they are throwing.



## MIRROR HANDS

(Maley and Duff 1982:41)

**Aim:** Concentration; Improving co-operative skills

**Organization:** Pairs

### PROCEDURE

1. Ask the pupils to find a partner. They should stand facing each other with their hands raised to shoulder height, palms facing outward, and as close as possible to their partners without actually touching.
2. One person is the 'leader'. He/She should move both hands in a plane, i.e. always keeping the palms facing outward no matter in which direction the hands are moved.
3. The partner should follow the leader as accurately as possible, as if in a mirror. (If you want you can play some music in the background.)
4. The partners switch roles.



## GUESS WHERE WE ARE

**Aim:** Improvisational skills; Observing

**Organization:** Pairs and whole group

**Preparation:** *Situations* on small pieces of paper

### PROCEDURE

1. Ask the pupils to work in pairs. They should prepare to improvise *a situation* when it is given to them on a piece of paper. They are not allowed to speak.
2. Give a situation to one pair. They should improvise the situation. The group try and guess which situation it is.
3. Give another pair a different situation. Again, they improvise and the others guess.

## SITUATIONS

in a rock concert	at a wedding	at school
shopping	in church	in a tennis match
in hospital	in a swimming hall	at a restaurant
at a police station	in court	walking the dog
in a disco	cooking	in a museum

## INTERMEZZO

**Aim:** Improving improvisational skills

**Language:** Scripted

**Organization:** Pairs

**Preparations:** A short and simple piece of *text* to each group

### PROCEDURE

1. Form small groups. Give each pair the same *text*. Ask the pupils to read the text aloud a couple of times. If possible, the text can be learnt by heart.
2. On the basis of the text, the pairs should make an improvisation, using the exact words of the original text. The pairs should thus decide on who is saying what, why, and what is happening.
3. When the pairs have had enough time to prepare for the improvisation, each group present their version of the text.
4. Since the outcomes are likely to be different from each other the different versions could be discussed. (One text, many scenes.)

TEXT

- I don't understand this.

- You must not break it!

- Take it easy.

- Here, take this.

- Let me do it.

- Oh, no!!!

## IMPROVISATION

**Aim:** Improving improvisational skills

**Language:** Improvisational or scripted

**Organization:** Small groups

### PROCEDURE

1. After intermezzo, students go on practising improvisation. They should work in small groups (3-4).
2. The groups should make an improvisation of their own. This time they can decide to themselves what they are going to say. They should decide on the roles, the relationships, the setting and the plot.
3. The improvisations are acted out one at a time. The group gives feedback: Who was who? What was happening? Where?

## TEXT, STATUES AND THOUGHTS

**Aim:** Practising statues as a convention; Introducing thoughts for statues

**Language:** Scripted and improvisational

**Organization:** Small groups

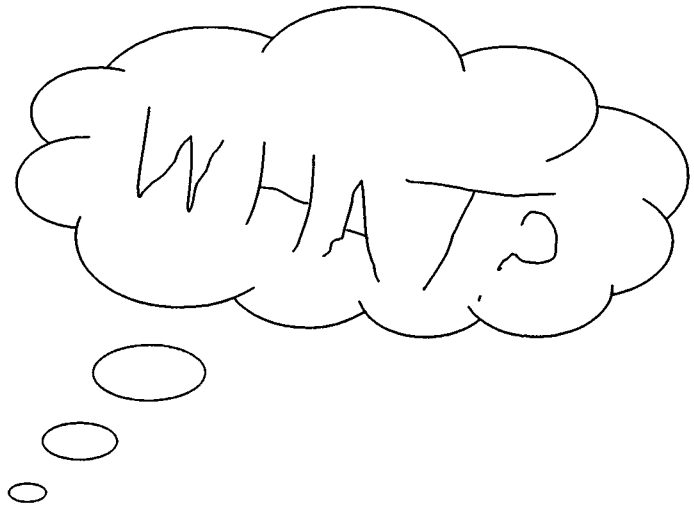
**Preparation:** copies of a piece of *text*

### PROCEDURE

1. The pupils form small groups (about 4 people in a group). Each group is given the same *text*.
2. The text is divided into smaller parts. Each group gets a different part.
3. The group is responsible for understanding their part and making a statue out of the part. (There are absolutely no right answers! The view of the group is the most important!) The statue can depict the text in a concrete or in a more abstract way.
4. One of the whole group (a volunteer) should read the whole text and pause after having read a part. The group whose part has just been read shows their statue. Another part of the text is read. The next group shows their statue. Etc.
5. After the piece of text has been read and the statues have been shown, it is time to introduce another convention related to statues: thoughts.
6. The statues made for the text are shown once again. (The text can be read, too.) When the first group shows their statue they should remain where they are for a few minutes. The others should observe the statue carefully and say what they think the statue is about. (No single answer! Many different answers possible!)

7. Ask volunteers to go and stand behind (or beside) each character or part of the statue (4 characters→ 4 volunteers). The volunteers should put their hand on the shoulder of the character in front of them.

8. Ask the volunteers to say out loud (one at a time) what THEY think the parts of the statue are thinking. In other words, the volunteers will convey the thoughts of the statues. Repeat this so that the thoughts of every statue will be heard.





## TEXT

Once upon a time, there was a frog named Kermit. He was a friendly little fellow. And he spoke English very well. I mean, I think I've never met another frog with such a good English accent. Anyway, Kermit was really nice. The only person with whom he had problems was Miss Piggy. You see, Miss Piggy was in love with Kermit, but Kermit didn't love Miss Piggy. Not like Miss Piggy wanted.

One day Miss Piggy was feeling a little blue because she couldn't understand why Kermit didn't want her by his side. Suddenly she got an idea: "Why, I'm gonna go and see Ridge Forrester. There's a clever man. I'm sure he can help me with this problem."

On the next day she went to the Forrester Creations, and found Ridge in his office. He seemed to be a bit bored since he was playing golf. He was really surprised to see Miss Piggy: "Hello, love, what seems to be the problem?" And Miss Piggy told him how Kermit had rejected her time after time.

After Ridge had heard the whole story he decided to help Miss Piggy. Ridge asked her to marry him. Miss Piggy looked at him in sheer amazement. "Me and Ridge Forrester, unbelievable!", she thought. But it was such a good idea that Miss Piggy decided to say yes. So, Ridge and Miss Piggy got married, and they lived happily ever after.

But what happened to Kermit? Well, nobody seems to know since he disappeared right after the wedding. Maybe he was in love with Miss Piggy after all....

## POLITICIAN AND REPORTER

**Aim:** Improving role-taking skills

**Language:** Improvisational

**Organization:** Pairs ( A and B)

**Preparation:** *Transparency with instructions*

### PROCEDURE

1. Ask the pupils to find a partner for themselves. One person is A, the other B.
2. Explain the group what the purpose of the activity is, ie. practising role taking since the course will include a lot of that.
3. This time, the pupils should take on the roles of a politician and a reporter. (Show the instructions on *the transparency*.)
4. After you have explained the idea, the pairs should start working.
5. It is likely that some pairs never find the answer. You need to interrupt the interviews. Give positive feedback.
6. Ask the group if any reporter found out what was going on.

## TRANSPARENCY

## POLITICIAN AND REPORTER

Roles

A= Politician

B= Reporter

Setting

A café

Situation

SCANDAL!

The politician has done something suspicious.

He/She does not want to tell the reporter what it is.

The reporter thinks he/she knows what is going on but is not sure. He/She tries to ask questions that make the politician reveal the truth.

- DECIDE WHO IS A AND WHO IS B.
- MAKE UP NAMES FOR THE REPORTER AND THE POLITICIAN.
- IMAGINE THAT YOU ARE TALKING IN A CAFETERIA.
- THE REPORTER TRIES TO FIND OUT WHAT HAS HAPPENED. THE POLITICIAN DOES NOT WANT TO TELL ANYTHING, BUT AS A PUBLIC FIGURE, HE/SHE SHOULD DO IT.

WHAT IS THE BIG SECRET ?

## HOT SEATING

**Aim:** Making the convention familiar

**Language:** Improvisational; Questions

**Organization:** Whole group; Pairs

### PROCEDURE

1. Imagine that the whole group is preparing an improvisation. Write down the setting, the roles and the situation on the board. As a whole group, take a look at the roles and pick one of them.
2. Grab an empty chair and tell the group that you will take on the chosen role by sitting down. Tell the pupils that they are allowed to ask you anything to find out about the character. They can ask, for example, what his/her name is.
3. Sit down and take on the role. Wait for the questions. It might take a while before anyone dares to ask anything. However, be patient and act as if you were not the teacher but the character.
4. Respond to all questions. The pupils might want to try you by asking difficult, strange or even obscene questions. However, try and answer in a way that the character would answer in real life: It is perfectly ok to answer difficult questions with some hesitation. Obscenities are unlikely to be tolerated in real life. Show it.
5. After a while, get up and tell the group that you are no longer in a role. Ask the group to work in pairs. They should choose some other role (on the board) and, in turns, take on that role. The partner should make questions to the person in the role.

6. Talk about hot-seating (eg. What was difficult?). Write the name of the convention down on the board. Tell the group that hot-seating will be part of some sessions during the course.

WHO?

WHAT?

HOW?

WHY?

**ROLE-ON-THE-WALL, TEACHER-IN-ROLE,  
TWO GROUPS - TWO PEOPLES**

**Aim:** Introducing conventions

**Organization:** Whole group

1. To give the group an idea of some conventions (in addition to statues, improvisations, and hot-seating), introduce role-on-the-wall by drawing a figure on the board. To make the example more concrete, you can name it (e.g. Ridge Forrester).
2. Next, ask the group to think about Ridge Forrester: What kind of person is he? What can be said about him? Write each answer accepted by the whole group inside the figure.
3. Take a look at the figure and conclude that it is the group's view of Ridge. Tell the group that the figure with descriptions of a person is called role-on-the-wall. It is a technique that you will use during the course.
4. Next, introduce teacher-in-role. Tell the group that during the course you may sometimes use a prop (e.g. a cap). The prop will tell the pupils that you will have taken on a role.
5. Tell the group that once you put on the cap you will become Ridge. Put on the cap and start speaking and acting as if you were Ridge.
6. Take the cap off and start acting as yourself.
7. Next, introduce a new convention. Count off into two's. One group is the Forresters, the others are the Spectras. They should pick one person among themselves. That person should sit down, the group standing behind him/her.

8. Explain that there will be a dialogue between the families. However, only the persons sitting down are allowed to speak. The members of the group whisper a thought to his/her ear, and the spokesperson says it aloud. The members of another group whisper a response to their spokesperson's ear, who speaks the thought aloud.
  
9. After the dialogue between the families, tell the group that the convention is called two groups - two peoples (Write it down).

**REVISION**

**Aim:** Revising conventions

**Preparations:** *Copies of conventions and important points in improvisation*

**PROCEDURE**

1. Ask the pupils to think about improvisations and other conventions. Give them *a copy of the conventions and important points in improvisation* and ask them to write down anything they remember about each title.
2. If you have time you can talk about the conventions once more to end the class. If there is not enough time, do it at the beginning of the next session.



COPY

**DO YOU KNOW WHAT THE FOLLOWING THINGS MEAN?  
FIND OUT AND WRITE DOWN.**

Hot-seating

Improvisation

Role-on-the-wall

Statue

Teacher-in-role

Two groups - two peoples

**IN IMPROVISATIONS, YOU NEED TO DECIDE ON THE FOLLOWING  
MATTERS (AT LEAST).  
DO YOU REMEMBER WHAT THESE WORDS MEAN?**

PLOT

ROLE (CHARACTER)

RELATIONSHIP

SETTING

SITUATION

## FEELINGS

**Aim:** Reflecting on the lessons; Cooling down

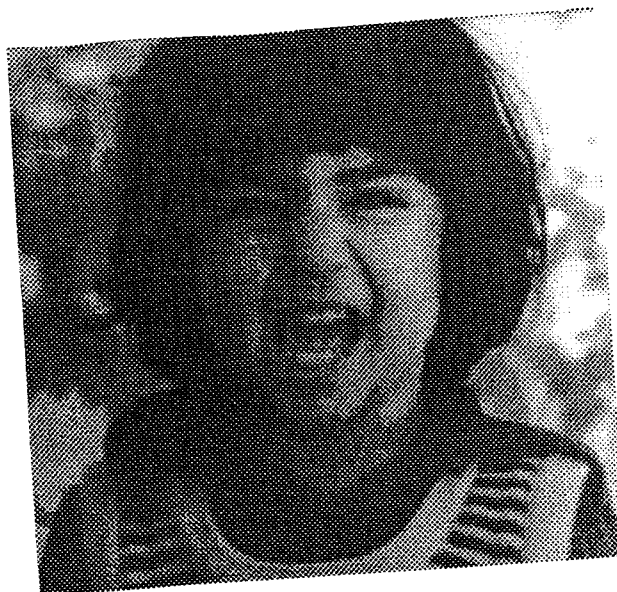
**Organization:** Whole group

### PROCEDURE

Form a circle.

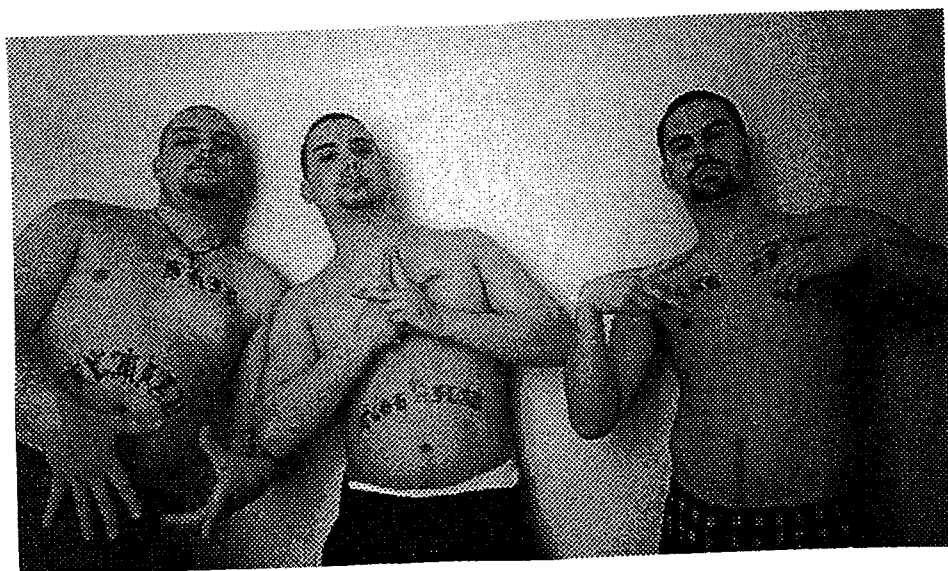
Talk freely about the lessons.

Have a round: everyone tells the group how he/she is feeling at that moment.



Lessons 7 and 8:


# GANGS




## GANGS


### MATERIALS

- A video: *West Side Story*
- *An article: Teen Gangs*
- *A letter from MC Hot Ice*
- Rap music
- Cardboard, pens, scissors
- Sunglasses

WHAT?	HOW?	WHY?
'G' words	<ol style="list-style-type: none"> <li>1. Everyone should have a piece of paper (or a notebook) and a pen. Write letter 'G' on the board.</li> <li>2. Give the group one minute to write down all the English words they know beginning with the letter 'G'. (Negotiate the use of proper nouns, i.e. whether they are allowed or not.)</li> <li>3. When the time is up, ask everyone to find a friend and compare the words with each other. The words that the partner does not have give a point. E.g. if learner A has 'gang' but learner B does not have it, learner A gets a point. By contrast, if both A and B have 'get', none of them gets a point.</li> <li>4. Write GANG on the board (add -ANG to the G that is already on the board) and tell the group you will talk about gangs today.</li> </ol>	Warm-up
PREPARATION  	<ol style="list-style-type: none"> <li>1. Watch a clip of <i>West Side Story</i> (gangs).</li> <li>2. <i>The article "Teen Gangs"</i>. Pairs read it aloud, collect words they regard as useful, and make a mind-map.</li> </ol>	Preparing for the drama: warming up for the theme, finding words to help in conveying ideas.

WHAT?	HOW?	WHY?
CONTRACT	Is everybody prepared to start working on the drama?	Commitment
STATUES 	1. Title of statues: gangs. 2. Small groups. 1-3 statues. 3. Rap music. Watching and analysing the statues.	Making a personal view visual; Thinking about the gangs
GROUPS A & B	1. Count off into two's. 2. Both groups=gangs. 3. Groups decide on the name of the gang, rules, principles, the leader... 4. The gangs design a logo for themselves and make it (cardboard etc).	Defining group identity.
SMALL GROUP IMPROVISATIONS	Without preparation, both groups show simultaneously what the everyday life of their gang looks and sounds like.	Finding roles in the group.
TEACHER-IN-ROLE, A LETTER	1. Take on the role of a gang member by putting sunglasses on. 2. Tell the gangs you were sent by MC Hot Ice (the king of the neighbourhood). Tell them there will be a gang game. Give them <i>the letter</i> with more detailed instructions.	A problem for the groups
IMPROVISATION	As instructed in the letter, the gangs show what their group is made of. They introduce themselves and try to convince the audience that their gang is the best of all.	Problem solving; Competition

WHAT?	HOW?	WHY?
TWO GROUPS - TWO PEOPLES	Leaders sit down for a dialogue (the gangs whisper the ideas). One of the gangs is given the first line of the dialogue: "Why do you think you are the best?"	Competing; Giving reasons
TEACHER-IN-ROLE	Put the sunglasses on and tell the gangs the police are outside taking people to jail. Members of any gang will be arrested.	A problem to unify the two groups
MEETING	The gangs get together to think how to fight the police.	Problem solving.
A & B ROLE PLAY IN PAIRS	A: policeman/-woman B: gang member  An interrogation at the police station	Different points of view; Asking questions
TEACHER-IN-ROLE	Put the sunglasses on. Tell everybody that something disastrous has happened in the street.	Tension
DANCE PAST	1. Two groups: police and gangs  2. Each group chooses one person. The person thinks of three different positions showing what happened in the street.  3. The person teaches the positions to his/her group.  4. Music. The groups approach each other moving slowly and, at the same time, changing the positions (3). The groups dance past each other until the music ends.	Creating tension, making it visual

WHAT?	HOW?	WHY?
HOT SEATING	1. Two volunteers = policemen/-women  2. The police are prepared to answer any questions relating to what has happened.	Problem solving; Asking questions; Moving on with the story
TAKE A STAND.	1. Everybody should be out of role.  2. Ask questions. Everybody moves to one side of the class if their answer is 'yes' and to the other side of the class if the answer is 'no'.  Questions:  -Do we need the police in real life? (Yes/No)  -Why? (Discussion)  - Do we need gangs in real life? (Yes/No)  - Pros and cons?	Expressing opinions; Arguing; Leaving the drama behind and thinking about real life
REFLECTION  	Discuss the drama as a whole group or in smaller groups.  Are there such gangs as in the drama in your home town? Could there be gangs like that anywhere in the world?  What makes a group a gang? Eg. is a football team a gang?  Do you belong to a gang? Why?	Reflecting on the session; Connections to real life

WHAT?	HOW?	WHY?
FEELINGS	Form a circle. Speak freely about the session.  How do you feel? What was difficult? What was fun? What was less fun? Why?  Give feedback.	Reflecting on the session; Cooling down





## LETTER FROM MC HOT ICE

**Yo, everybody!**

**Just to let you know... There's this gang game in X Street next week. It's time for us to decide on the best gang in the neighbourhood.**

**What you need to do for the game...**

**Make a little performance about your gang.**

**If you wanna win, make it good!**

**Be prepared to tell the name of your gang, your rules and bring your logo with you!**

**See you in X Street next week!**

**Mc Hot Ice**

ARTICLE

# Teen Gangs

(Teen Gangs, *Teen*, March/April 2000, pp.6-7)

**Children as young as eight and nine are now committing gang-related crimes and the huge rise in street violence has made teen curfew a reality in many American cities. When does a group of friends become a violent gang?**

## FRIENDS

**Having friends is a vital part of growing up. When we belong to a group of friends we share our ideas and experiences with them, learning important social skills and forming our own personalities. Our friends are going through the same things as we are, and we often feel that they understand us better than anyone else. Friends are there when we want to talk about our problems, or when we just want to hang out.**

## GANGS

**Problems begin when the need to belong to a group is so strong that people are prepared to break the law in order to be accepted by that group. More teenagers than ever join gangs, and children as young as eight and nine have been charged with the illegal possession of weapons. Every day gangs carry out senseless acts of violence against young people, some are members of rival gangs, others are innocent victims.**

**The situation in the United States has become so dramatic that seventy per cent of towns and cities have teen curfew laws. This means that teenagers under the age of 17 cannot be seen in public if they are not with an adult after a certain time, usually 11 p.m. Teen curfew is seen as a way of protecting young people as well as stopping them from committing crime.**

**WHY?**

**Why do young people resort to violence? Some experts blame boredom and loneliness, others say that the increase in street gangs reflects the decline in traditional family values and that young people join gangs in search of a surrogate family. Most gangs have a strict set of rules, and leaders can be seen as authoritarian parent figures. Sociologists who have studied teen gangs have found that the problem was greatest in deprived areas. In these areas young people have low levels of education, few safe places to meet and little possibility of finding a good job. However, violent gangs also exist in privileged areas.**

**It is difficult to say where the real causes of this problem lie and what methods can be used to solve it. In the United States public opinion is divided. Some people want the government to adopt an aggressive approach by arresting all gang members and increasing curfew hours. Others think the problem should be dealt with at school and in the family by teaching children that violence is not acceptable and encouraging them to find alternative roles in society.**

**Gang violence is a serious problem. It is a problem which affects an increasing number of young people every day. We need to decide how to face up to it. Now.**

Lessons 9 and 10:



## FRIENDS FOR EVERYONE?



## FRIENDS FOR EVERYONE?


### MATERIALS

- *The song Bridge Over Troubled Water*
- A scarf, a memo
- Music
- *An article: Bullies*

WHAT?	HOW?	WHY?
New words	<p>1. Everyone should have a piece of paper (or a notebook) and a pen. Write FRIENDS FOR EVERYONE on the board.</p> <p>2. Give the group one minute to think of English words they can make by combining the letters in 'friends for everyone'. The new words should be written down. (Negotiate the use of proper nouns, i.e. whether they are allowed or not.)</p> <p>3. When the time is up, ask everyone to find a friend and compare the words with each other. The words that the partner does not have give a point.</p>	Warm-up
PREPARATION 	<p>1. Pairs</p> <p>2. Discussion on friendship: Do you have a best friend? How did you become friends? What things do you enjoy doing with your friends? What is a good friend like?</p>	Preparing for the theme
ROLE-ON-THE-WALL 	<p>The figure of "a friend" is drawn on the board. Words describing a good friend are written inside the figure.</p>	Collecting vocabulary related to friendship
CONTRACT	Is everybody prepared to start working on the drama?	Commitment

WHAT?	HOW?	WHY?
STATUES and THOUGHTS	<p>1. <i>The song: Bridge Over Troubled Water.</i></p> <p>2. 1-3 statues in small groups.</p> <p>3. Title: Friends when you really need them</p> <p>4. The statues are discussed.</p> <p>5. Thoughts: One person behind each character in a statue. Thoughts are spoken out loud.</p>	Making friendship visual; Interpretation
A & B ROLE PLAY IN PAIRS	<p>A = Tarja Halonen (or someone else) B = a friend</p> <p>Something terrible has happened to A, who is afraid to say it aloud.</p> <p>B tries to find what it is to be able to help A.</p> <p>Reverse roles.</p>	Empathy; Asking questions
EVERYONE-IN-ROLE	<p>Ask everyone to adopt a role as a worker in a bank.</p> <p>What is your name? How old are you? What is your job? What kind of person are you?</p> <p>Everyone introduces himself/herself.</p>	Defining one's identity
IMPROVISATION	The workers show simultaneously how they work every day.	Roles in the group

WHAT?	HOW?	WHY?
TEACHER-IN-ROLE	<p>Take on the role of the director's messenger.</p> <p>Wear e.g. a scarf; Hold a memo.</p> <p>The message: The director is very pleased about the current situation. A year ago, the situation was quite different but now things seem to have settled down.</p> <p>Do you remember Sheila? Sheila used to work with us but she was no one's friend.</p> <p>Do you remember what happened a year ago? Somebody was picked on, and that is how it all got started...</p>	A problem
IMPROVISATION	<p>Small groups make improvisations about what happened a year ago.</p> <p>Improvisations and different answers that they possibly show are discussed.</p> <p>One of the improvisations is chosen to be what happened a year ago.</p>	Problem solving
DANCE PAST	<ol style="list-style-type: none"> <li>1. Two groups: two roles from the improvisation chosen (e.g. Sheila and someone else).</li> <li>2. Each group chooses one person. They make up three positions reflecting the role.</li> <li>3. Both groups learn the positions.</li> <li>4. Music. Groups approach each other changing the positions.</li> </ol>	Creating tension

WHAT?	HOW?	WHY?
TEACHER-IN-ROLE, MEETING	<p>1. The workers get together for a meeting.</p> <p>2. The messenger (wear the scarf): Now everybody remembers what happened.</p> <p>What should we do so that nothing like that would ever happen again?</p> <p>Talk to a person next to you. In a minute, we will go through the ideas that you have come up with.</p> <p>3. Brief discussion on what the workers came up with.</p>	Problem solving; Reflecting on cause and effect
RITUAL	<p>1. Everyone out of role.</p> <p>2. Sheila ( a volunteer or you)</p> <p>3. Everyone thinks of something to say to Sheila (as themselves). In turn, everyone goes to Sheila and says it to her.</p>	Reflection on what has happened
REFLECTION  	<p>1. Discuss the drama. Somebody was picked on at the bank. If anything like that can happen at work, can it happen at school as well? In your school?</p> <p>2. <i>The article "Bullies"</i> is read and discussed in pairs (see additional questions for help). What is bullying? Is there bullying in this school? What kind of people are bullies? Would you like to be bullied yourself? Would you like to be left alone during the breaks? Is there anything you could do about bullying? Is it easy or difficult to defend someone? Why?</p>	Reflecting on the session; Connections to real life



WHAT?	HOW?	WHY?
FEELINGS	Form a circle. Talk freely about the session.  How do you feel? What was difficult? What was fun? What was less fun? Why?  Give feedback.	Reflecting on the session; Cooling down



SONG

## **Bridge Over Troubled Water**

by Paul Simon

When you're weary, feeling small  
When tears are in your eyes, I'll dry them all  
I'm on your side  
Oh, when times get rough and friends just can't be found  
Like a bridge over troubled water  
I will lay me down...

When you're down and out, when you're on the street  
When evening falls so hard, I will comfort you  
I'll take your part  
Oh, when darkness comes and pain is around  
Like a bridge over troubled water  
I will lay me down...

Sail on silver girl, sail on by  
Your time has come to shine, all your dreams are on their way  
See how they shine  
Oh, if you need a friend, I'm sailing right behind  
Like a bridge over troubled water  
I will ease your mind...

ARTICLE

## **BULLIES**

(*Bullies, Teen*, November 1997, pp.10-11)

**Bullying in schools is a serious problem. Recent research shows that bullying is on the increase and currently affects over one third of school children. Bullying has become an issue for the girls and there is also a huge increase in the amount of female bullies.**

HAVE YOU EVER EXPERIENCED PROBLEMS OF THIS KIND? READ WHAT THE STUDENTS AT MILLMOUNT HAVE TO SAY AND SEE IF YOU AGREE.

One of my best friends at home gives the impression of being very aggressive. He used to bully the other boys in the class. He did it to get attention from the girls and to hide the fact that he was very unsure of himself. One day we got talking and he realised that I knew what the real Carlos was like. Since then we've become very close and he's less aggressive with others.

**Maria Pilar, Chihuahua (Mexico)**

Most of the guys I know are aggressive. They want to pretend they're tougher than they really are. To be honest they do nothing for me. I just ignore them completely.

**Gisela, Lüneberg (Germany)**

I'm an aggressive person but I wouldn't consider myself a bully. My ex-girlfriend left me because I had such a short temper. She said I was too intolerant. That's just the way I am. There's nothing I can do about it. At least people don't try to push me around...

**Frédéric, Rennes (France)**

I hate bullies and aggressive people in general. They've all overdosed on Rambo. Anyone who picks on anyone else is just the lowest of the low and deserves to be given a taste of their own medicine.

**Caterina, Florence (Italy)**

Everyone comes up against bullies at some stage too. The important thing is not to let it get out of control and turn into racism. At home a Nigerian girl left our school because she was always being bullied and threatened. That's awful. That's how hatred begins.

**Jeff, Seattle (USA)**

I know that bullying is wrong but at the same time I always end up fancying the 'hard men' in my class. You definitely get a buzz out of acting aggressively and I can understand how easy it is to get carried away, especially if you're part of a gang.

**Rosa, Ambato (Ecuador)**

### **GLOSSARY**

**hard men:** the aggressive boys

**a taste of their own medicine:** treated as they treat others

**bullies:** people who force others to do things against their will

**carried away:** out of control

**had a short temper:** became angry easily

**issue:** problem

**outskirts:** periphery

**overdosed on:** watched too much of

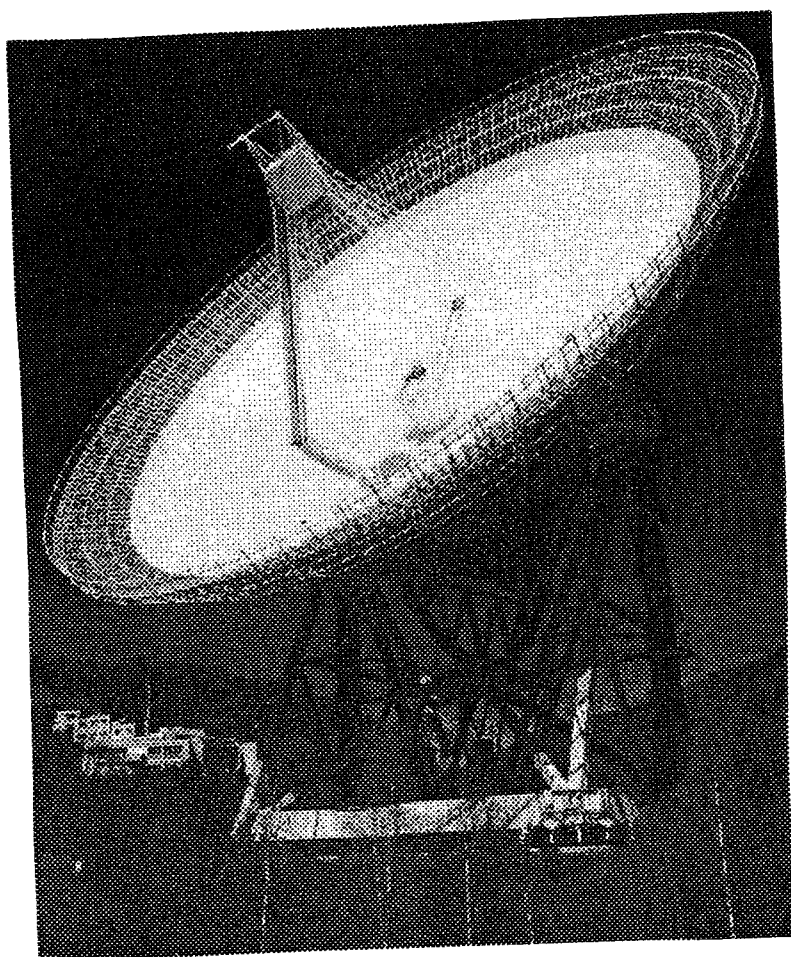
**picks on:** is aggressive to

**push me around:** tell me what to do

**tougher:** stronger and harder

Lessons 11 and 12:


# FUTURE





## FUTURE

### MATERIALS

- A video: Matrix
- An article: *2020 Back to the future*
- A word list
- Music
- Pens and paper
- A hat
- A piece of paper: *The bad news*
- A transparency

WHAT?	HOW?	WHY?
A word worm	<ol style="list-style-type: none"> <li>1. Everyone should have a piece of paper (or a notebook) and a pen. Write FUTURE on the board.</li> <li>2. Give the group one minute to write down a word beginning with the last letter of the word 'future' (E). The word after that should start with the last letter of the second word.</li> <li>3. When the time is up, ask everyone to find a friend and compare the words with each other. The words that the partner does not have give each a point.</li> </ol>	Warm-up
PREPARATION  	<ol style="list-style-type: none"> <li>1. Watch a clip of the Matrix film.                 What year is it?                What is Matrix?                What is the world of the real like (e.g. nature)?</li> <li>2. <i>Article: 2020: Back to The Future.</i>                 The article is read in pairs. The pairs make a mind-map with the title "The Future".</li> <li>3. <i>Word list.</i> Learners find out what the words mean.</li> </ol>	Preparing for the drama: warming up for the theme and learning words
CONTRACT	Is everybody prepared to work on the drama?	Commitment

WHAT?	HOW?	WHY?
ROLE-ON-THE-WALL  	1. Pairs  2. Supposing that it is the year 2026, everyone takes on a role. (Who are you? What do you do for a living?)  3. In turns, partners describe themselves to each other. They draw a figure ("role-on-the-wall") and write words describing the partner inside the figure.	Finding roles in the future
IMPROVISATION	1. Music in the background.  2. Simultaneously, everyone acts as if they were living and working in the future.	Making ideas physical
MESSAGE	The leader of the universe, Tuggatoo, is coming for a visit. People should make performances to entertain Tuggatoo.	A problem
IMPROVISATION	Small groups show a short performance honouring Tuggatoo.	Problem-solving
TEACHER-IN-ROLE	Adopt the role of Tuggatoo. Wear, for example, a nice hat.  Thank the people for the performances. Regret the fact that you have some <i>bad news</i> to tell them.  Give small groups the news written on a piece of paper.	Tension
STATUES	Small groups show their idea of the bad news.	Visualising the problem
IMPROVISATION	1. Small groups make improvisations about the world in 50 years, if the bad news come true.  The improvisation can be a short newscast with reporters and documents.  2. The improvisations or 'the news' are watched and discussed.	Understanding the relationship between cause and effect

WHAT?	HOW?	WHY?
MEETING	<ol style="list-style-type: none"> <li>1. Back to the year 2026. (Nothing bad has happened yet: there is only the threat.)</li> <li>2. The problem should be solved in two groups.</li> <li>3. Each group thinks of one good solution to the serious problem.</li> </ol>	Problem-solving
HOT-SEATING IN PAIRS	<ol style="list-style-type: none"> <li>1. One person from both groups. A and B in pairs.</li> <li>2. A tries to find out what B's solution is, and vice versa. They are allowed to ask yes/no questions only. (Questions to which the partner can only answer yes or no.)</li> </ol>	Asking questions
MEETING	<p>The group gets together.</p> <p>What were the solutions?</p> <p>Which solution is better?</p> <p>Vote.</p>	Negotiating
REFLECTION  	<p>Could a problem as in the drama occur in real life in the future?</p> <p>What kind of threats will there be in the future?</p> <p>In pairs, discuss what kind of place the world will be in the future in terms of</p> <ul style="list-style-type: none"> <li>- animals</li> <li>- plants</li> <li>- technology</li> <li>- space</li> <li>- food</li> <li>- water</li> <li>- seasons (winter, spring, summer, autumn).</li> </ul> <p>(See <i>the transparency</i>.)</p>	Reflecting on the drama session; Connections to real life



WHAT?	HOW?	WHY?
FEELINGS	Form a circle. Speak freely about the session.  How do you feel? What was difficult? What was fun? What was less fun? Why?  Give feedback.	Reflecting on the session; Cooling down



ARTICLE

## **2020: BACK TO THE FUTURE**

**(2020: Back to the future, *Teen*, September/ October 1997, pp.6-7)**

**Scientists, sociologists, and science fiction writers are continually speculating on what the future holds for us. Sometimes their predictions are correct, other times they are spectacularly wrong. Here are our predictions. We had fun making them, though when you think of how quickly technology is developing, it's virtually impossible to imagine what life will really be like. So close your eyes once more... this time we're off to 2020 AD.**

### **POPULATION**

Welcome to the future. You are now one of the 8 billion people who populate the Earth, 2 billion more than in 1997. That's a lot of people but still less than what the United Nations had predicted. Birth control programmes carried out over the last twenty years have managed to slow down the global birth rate. However the cities are still overcrowded.

### **COMMUNICATIONS**

Okay kid, now you want to communicate. Easy, all you have to do is log on. No more phone calls, letters or telegrams, Internet is how we communicate in the year 2020. You can do your shopping, speak to a friend or connect to the database of even the most remote African village. Cool, eh? This is the future. Not only do we have fibre optic cables, but thousands of satellites that transmit data all over the world.

### **ECONOMY**

There are lots of surprises here. The ten richest countries in the world now include China, India, South Korea and Indonesia. And what's even more surprising is that the World Bank predicted this back in 1997.

**WORK**

Yes, I'm talking to you kid. You can't just hang around admiring the twenty-first century. If you want to stay you have to do some work. Now let's see what's on offer...

**Technology Accountant**

This is a must for all companies. The Technology Accountant is a highly qualified individual who researches technology costs and correlates them to customer needs as well as deciding all investments in the field of technology.

**Interface designer**

This is the advertising executive of the future. The Interface Designer creates the 'look' of Internet, setting up virtual supermarkets and video shops, and trying to make your time online as visually pleasant as possible.

**Bioengineer**

This is a new type of doctor. The bioengineer develops artificial body parts to keep us working as well as possible and other equipment which can be used to monitor our health.

**Virtual Director**

This is a special effects expert and a director mixed together. The virtual director creates the computer-generated entertainment you see, from sequences to full-length films.

**Problem Solver**

This job is self-descriptive. The problem solver is a senior manager who knows how to solve all the technological and computer-related problems which crop up in a company.

## WORD LIST

**Do you know the following words?  
Write down what they mean.  
You may need the words later today.**

FUTURE                  CREW                  NATURE                  COMPUTER

VIRTUAL REALITY      TECHNOLOGY      DISASTER      HOPE

IMAGINE                  SCIENTIST                  ECONOMY                  SPECIES

BECOME EXTINCT                  PREDICT                  ENERGY                  GLOBAL

ENDANGERED                  POLLUTION                  SAVE                  SPACESHIP

**If you think of the future,  
what other words will come to your mind?  
Write them down.**

BAD NEWS

**YOU MUST SACRIFICE ONE PERSON EACH  
MONTH, OR THE EARTH WILL BE DESTROYED.**

**"Black forces rule"**

## TRANSPARENCY

**THE FUTURE**

Talk with your friend.

What will the world look like in the future?  
Think about the following matters:

**ANIMALS**

**PLANTS**

**TECHNOLOGY**

**SPACE**

**FOOD**

**WATER**

**SEASONS**

**(winter, spring, summer, autumn)**

Lessons 13 and 14:

**KEEP UP THE GROUP SPIRIT!**

**EATING OUT**



**PING-PONG**

**Aim:** Warming up, concentration skills

**Organization:** Whole group

**PROCEDURE**

1. The whole group should stand in a circle.
2. There is an imaginary ball that goes round the circle. If a person says 'ping', the turn goes to the person on the left. If a person says 'pong', the turn goes to the person on the right. Have a warm-up round before getting started.
3. If you have a large group, you may throw two balls in the circle. This demands a lot of concentration.



## THE FLAT EARTH SOCIETY

(Hadfield 1992:48)

**Aim:** Group dynamics: maintaining the group

**Organization:** Groups

**Preparation:** Pen and paper for each group

### PROCEDURE

1. Divide the students into groups of six.
2. Give them a time-limit (10 minutes) to write down as many statements as possible with which they *all* agree; for example, 'The Earth is flat' or 'Politics is a waste of time' or 'Women are more intelligent than men'.
3. At the end of the allotted time ask each group to read out their list. The group with the longest list wins.

## PREDICTING SIMILARITIES

(Hadfield 1992:51)

**Aim:** Maintaining the group

**Organization:** Pairs

**Preparation:** *A completion sheet* for each student

### PROCEDURE

1. Seat students in pairs, back to back if possible, so that they cannot see what their partner is writing.
2. Give out the sentence *completion sheets* and ask students to write as many entries as possible under each heading, either from their knowledge of the other student, or from what they imagine or guess to be true. Set a time-limit.
3. When the time is up, ask them to turn to face each other and compare lists.

## COMPLETION SHEET

We are both...

We both have...

We both like...

When we were younger we both used to...

In the future both of us will probably...

## CLASS RECORDS

(Hadfield 1992:63)

**Aim:** Maintaining the group

**Language:** Present perfect, asking questions

**Organization:** Individual and group work

**Preparation:** Copy of *the question sheet*, poster size piece of paper

### PROCEDURE

1. Give each student a question.
2. Ask them to go around the class and find out how many times everyone in the class had done these things. They should keep a running total.
3. When they have all finished, collate the information and fill it in on the poster. Pin the poster up on the wall.



## QUESTION SHEET


Find out how many times people in the group have flown in a plane.	Find out how many times people in the group have broken their legs.
Find out how many times people in the group have drunk champagne.	Find out how many times people in the group have been to a pop concert.
Find out how many times people in the group have been in hospital.	Find out how many countries people in the group have visited.
Find out how many time people in the group have travelled on board a ship.	Find out how many times people in the group have won something in a competition.
Find out how many times people in the group have passed an exam.	Find out how many pets people in the group have owned. What kind of pets?

## EATING OUT

### MATERIALS

- Classic music
- Paper, cardboard, pens

WHAT?	HOW?	WHY?
<p>FOOD TENNIS</p> 	<p>Pairs, A and B.</p> <p>A “throws the ball” and tells the partner something you can eat (or drink).</p> <p>B answers by stating something else to eat (or drink).</p> <p>Food tennis is played for about five minutes.</p>	<p>Warm-up; Preparing for the theme</p>
<p>FOOD PANTOMIME</p>	<p>Whole group or pairs.</p> <p>One acts as if preparing some food.</p> <p>Others try and guess what dish it is.</p>	<p>Warm-up; Preparing for the theme; Body language</p>
<p>CONTRACT</p>	<p>Is everybody prepared to work on the drama?</p>	<p>Commitment</p>
<p>IMPROVISATION</p> 	<p>Whole group, no words.</p> <p>Everyone acts simultaneously as if they were eating in a fancy restaurant.</p> <p>Play some classic music in the background.</p>	<p>Agreeing on the setting</p>
<p>ROLE PLAY A &amp; B</p>	<p>Pairs, A and B.</p> <p>A= an almost deaf waiter/waitress B= an unhappy customer</p> <p>Setting: the same restaurant</p> <p>Situation: The customer wants to complain about something to the waiter / waitress. What seems to be the problem?</p>	<p>Dealing with gaps in communication</p>

WHAT?	HOW?	WHY?
RESTAURANTS	<p>The restaurant to which everyone have just been will be closed due to economic problems (as well as some other problems...).</p> <p>Tell the group that it is now their chance to design a successful restaurant.</p> <p>Small groups jot down the main points of their restaurants and make a menu on the cardboard.</p> <p>What is the restaurant like?            What kind of people go there?            What is the name of the restaurant?            What kind of food is served there?            For what kind of price?            How is the restaurant furnished?</p>	Creativity, problem solving
INTRODUCING THE RESTAURANTS	<p>The small groups show the whole class what they have come up with.</p> <p>Others can give feedback, ask questions about details and share their ideas.</p>	Sharing and improving ideas; Learning about the group's ability to create
REFLECTION	 <p>Speak freely about the session (both the group exercises and the food part).</p> <p>Did we learn anything about our group today?</p> <p>Did you get to know anything new about a member in the group?</p> <p>What are your feelings about the group right now?</p>	Reflecting on the session; Cooling down

# LOVE







LOVE

**MATERIALS**

- *Copies of Love songs*
- *Copies of Calvin and Hobbes*
- Pens and paper
- *A narration sheet*
- *A letter by Wendy*


WHAT?	HOW?	WHY?
Love songs	<p>1. Everyone should have a piece of paper (or a notebook) and a pen. Do you know any other love songs?</p> <p>2. Give the group one minute to write down all the love songs they can remember. Negotiate whether the names of the songs have to include the word 'love' or not.</p> <p>3. When the time is up, ask everyone to find a friend and compare the lists of the songs with each other. The songs that the partner does not have give a point.</p>	Warm-up
<p>PREPARATION</p> 	<p>1. Ask the group if they know Valentine's Day. Talk about it for a minute.</p> <p>2. Pairs. Give each pair a copy of love songs and Calvin and Hobbes. Ask the group to read them through and talk about them.</p> <p>Do you know the songs?          Could we live without love?          Why?          What is love?          What kind of "love relationships" are there?          (e.g. boy-girl, mother-child)</p>	Preparing for the theme

WHAT?	HOW?	WHY?
ROLE-IN-THE-WALL 	Pairs draw a figure and describe a person in love. They write down those words that they both agree on.	Describing; Preparing for the theme
CONTRACT	Is everybody prepared to work on the drama?	Commitment
NARRATION	Ask the group to listen carefully: they will need the information later. (If possible, two volunteers can narrate the beginning of the story. See a <i>separate narration sheet</i> to copy for them.)  “Once upon a time there were two families...”	Introducing the story: the situation; Tension
IMPROVISATION	Small groups make improvisations on the basis of what they heard.  There should be at least 3 parts in the improvisation: a start, the bad news and an ending.  The improvisations are watched and discussed.	Checking comprehension of the story
NARRATION	Read the following to the group.  “Anyway, it was a fact that Wendy had fallen in love with Randy and Randy had fallen in love with Wendy.”	The present situation

WHAT?	HOW?	WHY?
<p>STATUES AND THOUGHTS</p>	<p>1. Small groups choose who is Randy and who is Wendy.</p> <p>Small groups make Randy and Wendy a statue by asking them to change their positions, facial expressions etc.</p> <p>What do people in love look like? How do the problems between the families affect Randy and Wendy?</p> <p>2. Statues are watched.</p> <p>3. Statues are given thoughts. Discussion.</p>	<p>Understanding the roles and the situation</p>
<p>WRITING A LETTER</p>	<p>Two groups: The Simpsons and the Sampsons.</p> <p>The families write a letter to each other.</p> <p>The letters are "sent" to the other family and read aloud.</p>	<p>Tension; Expressing emotions</p>
<p>TWO GROUPS - TWO PEOPLES</p>	<p>Two groups: The Simpsons and the Sampsons.</p> <p>The families meet face to face. Each family chooses a leader. They sit down for a dialogue (family members whisper the ideas).</p> <p>The letters can be used as a starting point for the dialogue.</p>	<p>Arguing</p>
<p>HOT-SEATING</p>	<p>Two volunteers as Randy and Wendy.</p> <p>How do you feel? What are you going to do next?</p>	<p>Asking questions</p>

WHAT?	HOW?	WHY?
WRITING A LETTER	<p>Two groups, e.g. boys and girls.</p> <p>Boys=Randy Girls= Wendy</p> <p>Randy and Wendy write a love letter to each other.</p> <p>Letters are sent and read aloud.</p>	Taking on a role
NARRATION	<p>Read the following text to the group.</p> <p>“Day by day, it becomes more and more difficult for Randy and Wendy to see each other. The fight between the two families is worse than ever. It seems that Randy and Wendy will never have the chance to be together.”</p>	Moving on with the story
STATUES AND THOUGHTS	<p>Small groups make statues of the present situation in one of the families or between the families.</p> <p>Statues are watched and thoughts heard.</p>	Understanding the present situation
DISCUSSION	<p>In pairs.</p> <p>Imagine that you are Randy or Wendy.</p> <p>What would you do in a situation like this?</p>	Problem solving

WHAT?	HOW?	WHY?
LETTER	Show <i>a letter</i> sent by Wendy: Gone for good.	Tension
DISCUSSION AND IMPROVISATION	In small groups:  Where is Wendy? How is Randy feeling? What is going to happen next?  The answers should be seen in improvisations.	Problem solving; Imagining the future
RITUAL	Two volunteers: Wendy and Wendy's father.  The volunteers take on the roles but do not say or do anything.  Each pupil goes in turn to Wendy and his father and says whatever they would like to say to Wendy and his father as themselves in real life.	Reflecting on what has happened

WHAT?	HOW?	WHY?
<p>REFLECTION</p> 	<p>1. Discussion in pairs</p> <p>Could a fight like the one between the families in the drama take place in real life?</p> <p>If a family wants to prevent their child from seeing someone he/she loves, what kind of reasons can you think of?</p> <p>Are there any good reasons, or are they all excuses?</p> <p>What would you do if you lived in a situation like Wendy or Randy? Why?</p> <p>2. Summarize the discussions of the pairs.</p> <p>In the old days, the family had perhaps more power when people wanted to get married (the importance of money).</p> <p>Today, some cultures still prefer the family's view of the best husband/wife. Do you know any cultures like this?</p> <p>What kind of reasons do the families have when they choose the spouse for the child or tell someone that he or she should not meet their child again?</p> <p>How old must one be in Finland to get married?</p>	<p>Reflecting on the session; Connections to real life</p>

WHAT?	HOW?	WHY?
FEELINGS	Form a circle. Speak freely about the session.  How do you feel? What was difficult? What was fun? What was less fun? Why?  Give feedback.	Reflecting on the session; Cooling down



## LOVE SONGS

*Unforgettable, that's what you are  
 Unforgettable, though near or far  
 Like a song of love that clings to me  
 How the thought of you does things to me  
 Never before has someone been more*

*Unforgettable in every way  
 And forever more, that's how you'll stay  
 That's why darling it's incredible  
 That someone so unforgettable  
 Thinks that I am - unforgettable, too...*



Love me tender, love me sweet; never let me go  
 You have made my life complete, and I love you so  
 Love me tender, love me true, all my dreams fulfill  
 For, my darlin', I love you, and I always will

Love me tender, love me long; take me to your heart  
 For it's there that I belong, and we'll never part  
 Love me tender, love me true, all my dreams fulfill  
 For, my darlin', I love you, and I always will

Love me tender, love me dear; tell me you are mine  
 I'll be yours through all the years, till the end of time  
 Love me tender, love me true, all my dreams fulfill  
 For, my darlin', I love you, and I always will





## NARRATION SHEET

## THE BEGINNING OF THE STORY

*If the text is read by two narrators, see marks 1 and 2 for the reading turns.*

(1)

Once upon a time there were two families, the Simpsons and the Sampsons.

The Simpsons lived happily and the Sampsons lived happily.

There was only one black cloud in the families' lives: the Simpsons had been fighting with the Sampsons for years, almost a hundred years.

The families could not stand each other.

The Simpsons hated the Sampsons and the Sampsons hated the Simpsons.

There was no way they could start liking each other again.

(2)

One day, it was a Wednesday like this, the Simpsons heard a terrible rumour:

it was said that their son, Randy, had been seen in a café with Wendy, a daughter of the Sampson family.

The Simpsons were furious.

Meanwhile, the Sampsons heard the same story:

it was said that their daughter, Wendy, had been seen in a café with Randy Simpson.

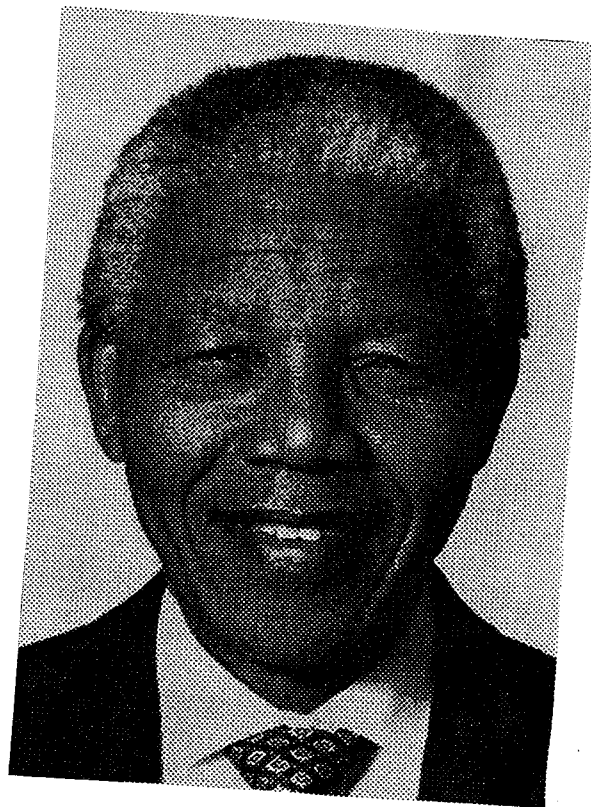
It was not a good start for this Wednesday, not for either of the families...

LETTER

*I'm gone for good.*

*-Wendy-*

# RACISM





## RACISM


### MATERIALS

- Music
- *Pictures of people with different nationalities*
- *A song: Color Me Blind*
- *A narration sheet*
- A bottle (transparent, preferably plastic)
- *A message*
- Pens and paper

WHAT?	HOW?	WHY?
COUNTRY TENNIS	<p>Pairs, A and B.</p> <p>A “throws the ball” and says the name of a country aloud.</p> <p>B answers by stating the name of another country.</p> <p>Country tennis is played for a few minutes.</p>	Warm-up
CONTRACT	Is everybody prepared to work on the drama?	Commitment
COCKTAIL PARTY	<p>Ask everyone to pretend that they are someone else. They should come up with their</p> <p>a) name b) age c) nationality and d) occupation or hobbies.</p> <p>Once everybody knows who they are they should start acting as if they were in a cocktail party meeting new people. (Small talk!)</p> <p>They should talk to as many people in the party as possible.</p> <p>Music in the background.</p>	Warm-up

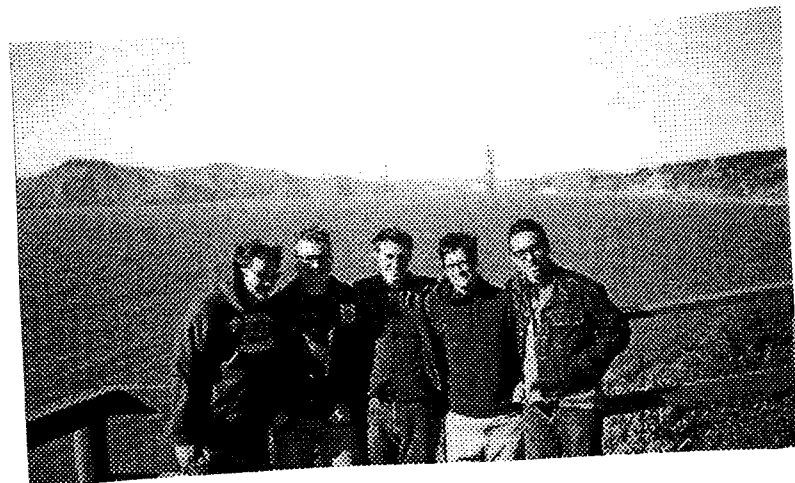
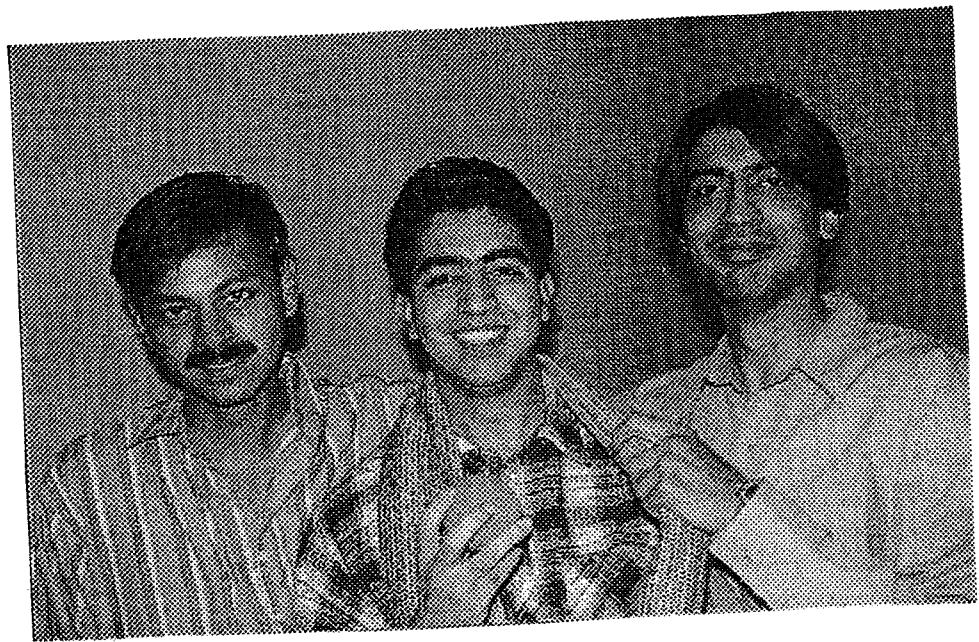
WHAT?	HOW?	WHY?
<p>PREPARATION</p> 	<p>Discussion in pairs.</p> <p>Ask them to take a look at <i>the pictures</i> and talk about them.</p> <p>Where do the people in the pictures come from? Who are they? What is their life like?</p> <p>Do you know any people who do not come from Finland? If you do, who are they and how did you get to know them?</p> <p>What do you think about foreign people? What would it be like if you moved away from Finland? What kind of problems might arise?</p>	<p>Preparing for the theme: personal views</p>
<p>A SONG AND STATUES</p> 	<p>1. Small groups. Give each group <i>a copy of the song</i>.</p> <p>What does the song tell about?</p> <p>2. Groups make statues about the song and the ideas it arouses in them.</p> <p>3. Statues are watched and analysed.</p> <p>What can you see in the statue?</p>	<p>Preparing for the theme; Understanding the text; Interpretation</p>

WHAT?	HOW?	WHY?
DISCUSSION AND IMPROVISATION	<p>1. Small groups.</p> <p>What kind of problems are there between different races?</p> <p>2. Ask the groups to choose one problem and make an improvisation.</p> <p>3. Improvisations are watched and analysed.</p>	Making problems more concrete
NARRATION	<p>Ask the volunteers to read the beginning of Nandini's story. (See a separate narration sheet to copy.)</p> <p>"Nandini is a 35-year-old woman..."</p>	Describing the setting and the situation; Tension
ROLE PLAY A & B	<p>1. Pairs, A and B</p> <p>A= a Finnish student writing an article for a newspaper</p> <p>B= Nandini</p> <p>2. A asks B questions trying to understand her situation.</p> <p>B answers showing her feelings.</p>	Asking questions
NARRATION	<p>Read the following text to the group. Ask them to close their eyes and imagine they are all Nandinis.</p> <p>"It's an ordinary day at Nandini's pizza place. The sun is shining outside. In the air, mmm, there's the smell of delicious pizza. Suddenly, the window is crashed and a bottle is thrown in." (Throw the plastic bottle on the floor.)</p>	Tension
MESSAGE	<p>Inside the bottle there is a message saying: "GO HOME YOU INDIAN BITCH!"</p>	Tension

WHAT?	HOW?	WHY?
STATUES AND THOUGHTS	1. Small groups.  Statues with the title: Nandini's feelings.  Ask the groups to pay special attention to facial expressions.  2. Statues are watched and thoughts are heard.	Making feelings visual; Interpretation
DISCUSSION	In pairs.  How would you help Nandini? Make a list.	Problem solving
REFLECTION  	Is it possible that in your town there is someone like Nandini?  Why do you think some people wanted her out of the country?  Could you call them racists?  What kind of people do you think racists are?  Why do they not like foreign people?  What is racism?  What do you think about racism?	Reflecting on the drama; Connections to real life
FEELINGS	Form a circle. Speak freely about the session.  How do you feel? What was difficult? What was fun? What was less fun? Why?  Give feedback.	Reflecting on the session; Cooling down



PEOPLE WITH DIFFERENT NATIONALITIES



SONG

**COLOR ME BLIND**  
**BY THE EXTREME**

I had a dream  
Last night I was blind  
And I couldn't see  
Color of any kind  
Picture the world  
Minus a rainbow  
When day becomes night  
Then where will the sun go

Dancing alone  
Just me and my shadow  
Color me blind  
So I can see no evil

WHY DO WE DREAM IN BLACK AND WHITE?  
COLOR ME BLIND  
WHY DO WE DREAM IN BLACK AND WHITE?  
COLOR ME BLIND

I had a dream  
I was looking over the mountain  
But I've, I've yet to see the  
The so called promised land  
Picture the world  
Without any color  
You couldn't tell  
One face from the other

I don't understand  
Why we fight with our brother  
Color me blind  
Just to love one another

Color me, color you, COLOR ME BLIND

MESSAGE

**GO HOME YOU INDIAN BITCH !!!**

## NARRATION SHEET

*If the text is read by two narrators, see marks 1 and 2 for reading turns.*

(1)

Nandini is a 35-year-old woman from India.  
She had to leave her homeland when she was 15.  
She has been living in many countries, in many towns.  
Since last spring she has been living in Jyväskylä.

(2)

Nandini has opened a new pizza place.  
First, it seemed to be doing pretty well.  
However, after a few months, some nasty people started to make trouble.  
They threw stones and broke the windows of the pizza place.  
After a while, they started spraying the walls.  
The writing said: GO HOME INDIANS!!!

(1)

Nandini has lost a lot of money because of these vandals.  
She cannot go back to India.  
If she could, she would not like to leave Finland: she likes it here.  
She is very sad.

**Lessons 19 and 20:**



## WAR AND PEACE




## WAR AND PEACE

### MATERIALS

- Music by U2
- *An article: Life After Peace*
- *Copies of the word list*

WHAT?	HOW?	WHY?
Countries and war	<ol style="list-style-type: none"> <li>1. Pantomime in pairs.</li> <li>2. Ask the pairs to think to themselves of a country where there has been a war.</li> <li>3. Each students mimes the country to his/her partner, who tries to guess what it is. Reverse roles.</li> </ol> <p>Go on with the exercise for a few minutes, and introduce the theme after that.</p>	Warm-up
PREPARATION  	<ol style="list-style-type: none"> <li>1. Listen to U2 and read <i>the article (Life after peace)</i>.</li> <li>2. Discussion: what wars or other major conflicts have there been lately?</li> <li>3. <i>Word lists</i>. Pupils try and find out the meaning of the words on the list.</li> </ol>	Preparing for the theme and communication
CONTRACT	Is everybody prepared to work on the drama?	Commitment
STATUES  	<ol style="list-style-type: none"> <li>1. Small groups make statues with the title "war".</li> <li>2. Statues are watched and discussed.</li> </ol>	Making an abstract view visual

WHAT?	HOW?	WHY?
ROLE PLAY A & B	<p>1. At the moment, there is no war in Finland. But what if?</p> <p>2. Two groups, pacifists and supporters of military forces. Pacifists talk with each other and supporters of military forces talk with each other. Both groups try and find arguments for their view.</p> <p>3. A pacifist and a supporter of military forces meet and talk about the threat of war in Finland. Is the army needed or not?</p>	Adopting different viewpoints; Arguing
IMPROVISATION	<p>1. TV News in small groups.</p> <p>2. Groups think of an identity and a name for their group (fictive).</p> <p>What things do you have in common?</p> <p>Why do you like to be a member of this group?</p> <p>3. Groups should think of a political message they want to deliver to people. They should make a short newscast where they tell about the group and their achievements.</p> <p>4. Improvisations are watched and discussed.</p>	Understanding factors relating to group cohesion; Creating different groups with different preferences and interests
ROLE-ON-THE-WALL	The characteristics of the groups are written inside the figures on the board.	Highlighting the differences in the groups
DISCUSSION	<p>Two groups are chosen from the newscast.</p> <p>Let us imagine that there is a conflict between these two groups.</p> <p>What kind of conflict could it be?</p>	Creativity; Understanding the origins for conflicts
TWO GROUPS - TWO PEOPLES	The two groups meet. What will happen?	Creating tension

WHAT?	HOW?	WHY?
ROLE PLAY A & B	1. Pairs representing the two groups.  2. Negotiating: will there be peace or not?	Negotiation; Arguing; Problem solving
STATUES	Statues in pairs will show the answer (the result of the negotiation). Statues are watched and analysed.	Interpretation
REFLECTION  	Discuss the drama.  In the drama, there was a conflict between two groups. Were the reasons behind the conflict realistic?  If we think of real life, what kind of reasons are there for wars? Why do people fight?  What kind of reasons do you regard as acceptable, if any?  Do you think there is a threat that Finland would have to go to war some day? Why? Why not?	Reflecting on the session; Connections to real life
FEELINGS	Form a circle. Speak freely about the session.  How do you feel? What was difficult today? What was fun? What was less fun? Why?  Give feedback.	Reflecting on the session; Cooling down



## ARTICLE

**LIFE AFTER PEACE**

(Life After Peace, *Teen*, November 1999, pp.8-9)

**Northern Ireland is going through a delicate phase in its troubled history. After reaching an agreement on power-sharing the main political parties are still struggling to create the country's first multi-party assembly. We spoke to two young people about how they felt about being Northern Irish, their thoughts on the past and their hopes for the future.**

**Conor Lynch**

is 19. He is a catholic and lives in Portadown. He is a first-year student of Political Studies in Queen's University, Belfast.

"Portadown is not an easy place to live in. The Catholic and Protestant communities have always been very divided. The two communities never mixed and until I started University last October I hadn't had any Protestant friends. The Catholics in Portadown have always felt very resentful towards the Protestant community. They associated all Protestants with the Orange Order. When I went to Queens I realised that the Protestants I had met up until then were extreme. They were the ones who wanted to keep the communities separate. Now I have lots of Protestant friends. Friends who want equal rights for everyone and who don't think that religion is an excuse for fighting. I feel hopeful about the future because most young people just want to live in peace together and to make something of their lives."

**Sarah McCallan**

is 18. She is a Protestant and lives in Belfast. She is still at school.

"I go to a mixed school so I've always had Catholic friends. They aren't any different from my Protestant ones, we all like the same groups and have the same hobbies. I can't understand why people were killed because of their religion, it seems so pointless. Sometimes I get really angry with the politicians. They are putting our future at risk because they don't want to compromise. I think we have to forget about the past and try to build a new future for Northern Ireland. Most young people feel European - they don't want to be tied to the past."

**LIFE AFTER PEACE**

cease-fire - tulitauko

hunger strike - nälkälakko

granted - annettu

mixed school - P-Irlannissa koulu, jossa on sekä katolisia että protestantteja

troubled - vaikea

pointless - hyödytön, järjetön

a delicate phase - arkaluonteinen vaihe

to reach an agreement - päästä yhteisymmärrykseen

a party - puolue

to struggle - kamppailla

a community - yhteisö

divided - jakaantunut, erillään

resentful - vihainen, suuttunut, harmistunut, pahoillaan

extreme - äärimmäinen

separate - erillinen

equal - tasa-arvoinen, tasavertainen

religion - uskonto

an excuse - tekosyy

to be tied - olla sidottu

## WORD LIST

## WAR AND PEACE

**Find out what the following words mean.**

WAR            PEACE            TROOPS            DEFENCE            TO DEFEND  
TO ATTACK            A CONFLICT            WEAPONS            A STRATEGY  
MILITARY FORCES            POLITICS            RELIGION            PEACEKEEPING  
TO NEGOTIATE            TO INTERVENE IN WARS            TO SUFFER  
TO PROTECT            CITIZENS            TORTURE            PSYCHOLOGY  
DICTATORSHIP            DEMOCRACY            TO PROHIBIT  
PERSECUTION            TO ALLEVIATE PAIN            TO HURT

**If you have time, you can add words to the list.**

**What other words would you need, if you talked about war and peace with someone?**

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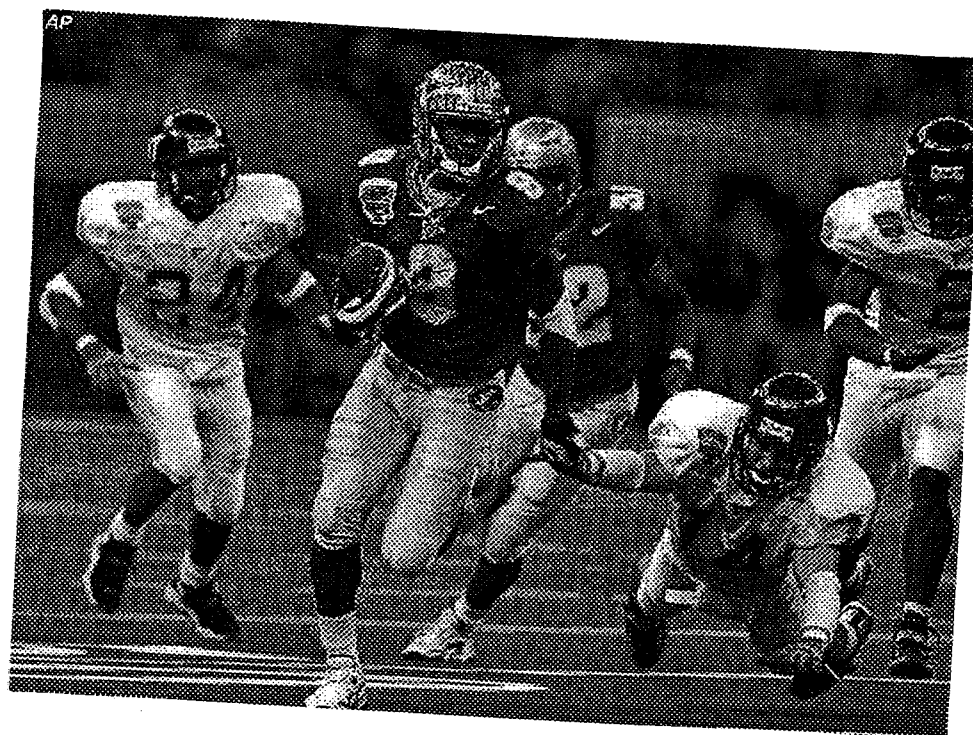
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Lessons 21 and 22:

LET'S DO IT TOGETHER!

(TV-News)



## TV NEWS

(adapted from Hadfield 1992: 100-107)

**Aim:** Group dynamics; Maintaining the group

**Language:** Improvisational; Scripted

**Organization:** Small groups

**Preparations:** Video camera and console, *copies of news items*,  
a selection of products for advertising

### PROCEDURE

1. Tell the students they are a TV news team and they are at this minute in a studio putting together a half-hour local news programme which comes on the air at ... (indicate time about 30 minutes before the end of the session).

The programme consists of:

- Local news (with interviews)
- Break for adverts
- Weather forecast

2. Appoint a producer, who will be in charge of co-ordinating the various parts of the programme and seeing that the programme goes out on time. If making a real video, appoint a camera operator to work with the producer.

3. Ask the rest of the students to get into two groups: one to deal with news and weather, and one to deal with adverts. Assign a 'newsdesk' and an 'advertising executives' corner' in different parts of the room.

#### 4. Explain what they have to do:

The newsdesk will receive *news items*, at about ten-minute intervals throughout the session. They should decide which items will feature in their programme (no need to use them all) and write a new bulletin for the newsreader to read out. The news items should be interspersed with interviews with people in the news. One member of the team should be the newsreader, and the rest can act as interviewers and interviewees for the main news stories. One member of the team is the weather presenter and should prepare a (funny) weather forecast for the end of the programme. He or she will need to draw a map with weather symbols on a part of the board.

The ad team should choose four or five items (shampoo bottle, chocolate bar, window cleaner, toothpaste etc.). They should design a series of adverts for the commercial break.

The producer and camera operator are responsible for general co-ordination. They will need to work out:

- the order of the items
- the timing of the items and the programme as a whole
- who is responsible for doing what and when
- where in the room the different parts of the programme will be filmed
- design of the 'set' and backdrop (think what will be in the background when the newsreader, interviewers, etc. are being filmed)
- decide, with consultation, on a name for the programme
- title of the programme (design on piece of paper to be filmed close up, and/or on board behind newsreader) and signature tune.

5. When everyone is clear about their role, begin the simulation by giving the newsdesk the first two items and the advertising team their products.

6. Let them get on with it. Your role from now on is to:

- give out the news items at ten-minute intervals
- give support and advice to the producer and camera operator
- act as a language resource / walking dictionary / ideas consultant when needed

7. When the teams are ready, begin filming. You will be able to allow a minute or so for rearrangement of furniture or people between each item, by pressing the pause button on the video camera, but lengthy delays should be avoided: there should be the sense of being 'on the air'.

8. Arrange a time to 'broadcast' the news programme. (In this material package, this time will be during the last lessons.)

## NEWS ITEMS

**POPSTAR ARRIVES**

The famous popstar Gary Gleam is arriving in Torbay today. Crowds of fans are already waiting outside the Imperial Hotel where the star will be staying. He will be giving a concert at the Palace Theatre tonight. The concert is sold out and people have been paying up to £25 a ticket.

**HOUSEWIFE WINS POOLS**

A 67-year-old Exeter housewife, Mrs Betty Wallis, won £500,000 on the football pools today. Mrs Wallis lives on her own with her twenty-five cats.

**UFO SIGHTED**

Several people have reported seeing a mysterious silver object in the sky over Devon today. Some report a long, cigar-shaped object while others describe it as balloon-shaped. The object was sighted between 9 and 9:20 this morning and appeared to be travelling westwards very fast.

**ACCIDENT**

An accident occurred on the A380 today when a car collided with a lorry, causing a pile-up of 15 cars. Five people have been taken to Torbay Hospital, where their condition is said to be satisfactory.

**LION ESCAPES**

A lion escaped from Paignton Zoo this morning and raced along the beach causing panic to hundreds of holidaymakers. He was recaptured by zoo keepers in Thompson's the Butchers where he had just eaten forty steaks and three legs of lamb.

**STRIKE**

Workers at the Wonderland Toy Factory are on strike today in protest against a management decision to cut 300 jobs.

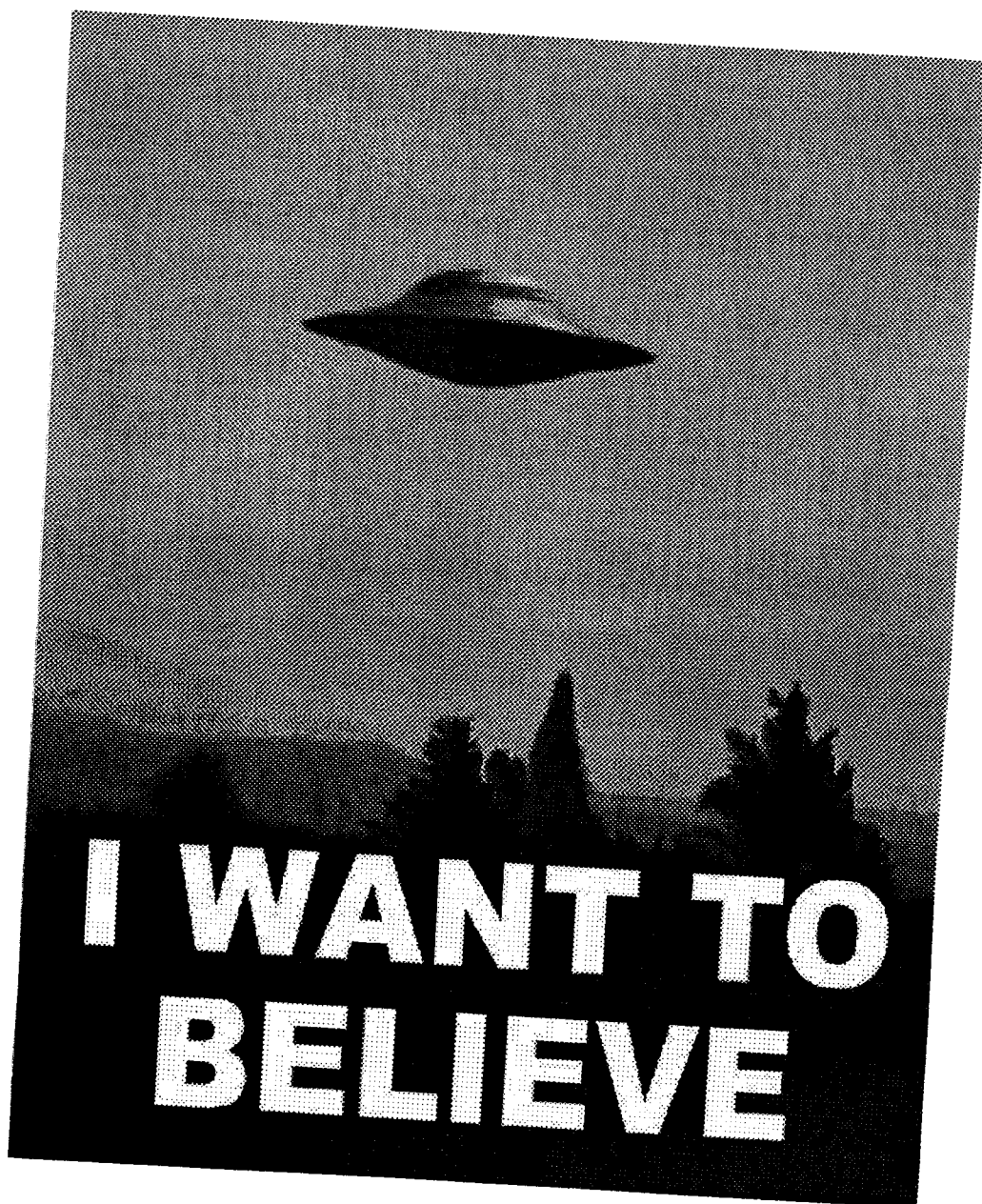
**LIFESAVER**

A language school student saved a girl from drowning today. \*..... was taking a trip in a pleasure boat across the bay when he (or she) heard screams and saw a young swimmer in difficulties. He (or she) jumped overboard and swam with her back to the boat. The girl, Susie Roberts, was taken to hospital but is now fully recovered.



Lessons 23 and 24:



# X-FILES



## X-FILES


### MATERIALS

- A video: X-files
- *An article: Is there anything out there?*
- *A word list copied for everyone*
- Pen and paper
- *Narration sheets*
- *A letter from the Mayor*
- *A telegram*

WHAT?	HOW?	WHY?
Drawing aliens	<p>1. Everyone should have a piece of paper (or a notebook) and a pen. Ask them to think to themselves of an alien.</p> <p>2. In pairs, everyone should describe his/her alien to the partner, who draws the alien as instructed. Reverse roles.</p>	Warm-up
PREPARATION 	<p>1. Watch a clip of the TV series 'X-Files'.</p> <p>2. Read <i>the article (Is there anything out there?)</i>.</p> <p>3. <i>Word lists</i>.</p>	Preparing for the theme and communication
CONTRACT	Is everybody prepared to work on the drama?	Commitment
ROLE-ON-THE-WALL 	<p>1. Pairs should jot down any features of agents Mulder and/or Scully.</p> <p>2. Whole group. Pairs suggest features and those agreed on by the whole group are written down inside the figures on the board.</p>	Agreeing on the characters

WHAT?	HOW?	WHY?
NARRATION (1)	<p>Ask a volunteer to read the beginning of the story (see <i>a separate narration sheet</i>).</p> <p>Everyone else should listen very carefully.</p> <p>“It seemed a normal day for agents Mulder and Scully. They had got up, taken a shower and brushed their teeth...”</p>	Introducing the story; Listening skills
STATUES	Small groups make statues of what the agents saw.	Creating the story; Making ideas visual
NARRATION (2)	<p>Another volunteer reads on (<i>narration sheet</i>).</p> <p>“As agents Mulder and Scully could get over the shock and move their feet again...”</p>	Moving on with the story
DISCUSSION	<p>Why did the government guys want to talk to the agents? (What is the agents’ attitude towards the government guys like?)</p> <p>The answer agreed on by the group provides a situation for the following role play.</p>	Negotiating the situation; Creating tension
ROLE PLAY A & B	<p>Groups of four: two A’s, two B’s.</p> <p>A= Mulder or Scully B= government guys</p> <p>(Situation from the previous discussion)</p>	Arguing; Asking questions; Giving reasons
NARRATION (3)	<p>(<i>Narration sheet</i>)</p> <p>“While Mulder and Scully were answering the questions, strange things were going on in the city. There was a chaos. People kept disappearing. Their relatives were shocked. Nobody knew what to do. There were news reporters and cameras everywhere. And then suddenly: the whole city could hear the noise coming from the sky.”</p>	Moving on with the story; Tension

WHAT?	HOW?	WHY?
IMPROVISATION	Small groups create a news flash telling and showing what is going on in the city.	Problem solving; Making tension visual
MEETING AND LETTER	<p>1. Whole group. Everybody should take on the role of a citizen.</p> <p>2. There is a <i>letter from the Mayor</i>, which is read aloud.</p> <p>3. Discussion in small groups (in the role).</p> <p>What are we going to do?</p> <p>Are we going to call agents Mulder and Scully for help?</p> <p>Is there anything they could do?</p> <p>Is there anything we can do?</p> <p>4. Some ideas are jotted down on the board (and discussed, if the group wants).</p>	Adopting the role of a person in trouble; Problem solving
TELEGRAM	<p>A volunteer reads <i>the telegram</i> aloud to the whole group:</p> <p>scully has disappeared stop</p>	Tension
STATUES	<p>1. Small groups make statues suggesting what has happened and where agent Scully is.</p> <p>2. Statues are watched and discussed.</p>	Creativity; Making a personal view visual

WHAT?	HOW?	WHY?
<p>REFLECTION</p> 	<p>The drama could not happen in real life, could it?</p> <p>If we think of real life, what kind of things would make a whole city come together to discuss the problem?</p> <p>What would you do if you saw something you cannot explain (e.g. an unidentified flying object)?</p> <p>Have you experienced anything strange happened? Did you find out what it was?</p> <p>What kind of people tend to find an explanation for everything?</p> <p>What kind of people believe in miracles?</p>	<p>Reflecting on the session; Connections to real life</p>
<p>FEELINGS</p>	<p>Form a circle. Speak freely about the session.</p> <p>How do you feel? What was difficult? What was fun? What was less fun? Why?</p> <p>Give feedback.</p>	<p>Reflecting on the session; Cooling down</p>

## ARTICLE

**IS THERE ANYTHING OUT THERE?****(Is there anything out there, *Teen*, February 1998 pp.8-9)**

**From the X-Files to Men in black, the world seems to be taken over by alien fever. An increase in science fiction films and television programmes has also seen an increase in real-life alien-spotting. Is life imitating art or is art imitating life?**

The current increase in belief in the paranormal has been called the X-Files effect. The powerful images of the X-Files coupled with their usage of the latest in scientific research have fuelled this belief to extraordinary levels. Mulder's signature phrase "I want to believe" seems to have become the anthem of millions of people throughout the world. However, this isn't the first time that cinema and television have influenced what we see in the sky.

**ALIENS ON SCREEN**The Day the Earth Stood Still (1951)

Although it was based on contemporary reports of alien sightings the film is famous for bringing us the flying saucer. Countless flying saucers have been seen since.

Close Encounters of the Third Kind (1977)

In Steven Spielberg's film we see the first city-sized alien spaceship ever. Last year *Men in Black* brought us a collection of them. In the meantime they have been spotted in Arizona, Tokyo, New Delhi and Bristol...

The X-Files (1992-98)

This cult television series is based on the search for truth and blames any lack of public knowledge of the paranormal on government conspiracy and cover-up. Some people claim that The X-Files is a clever way for the authorities to tell the truth to the public.

**BELIEVER OR CYNIC?**

Tick the statements you agree with.

There is a reasonable explanation for everything.

Truth is not stranger than fiction.

Never trust a stranger.

It is not possible to predict the future.

Science has taught us more than philosophy.

Man needs an enemy - the current enemies are aliens.

## WORD LIST

**DO YOU KNOW THESE WORDS?**

1. With a partner, take a look at the words and try to figure out what they mean. If a word is difficult to understand, you can look it up in a dictionary or ask someone else in the class.

THE GOVERNMENT	AN AGENT	PATHOLOGIST
CHAOS	TO INVESTIGATE	A PHENOMENON
CONSPIRACY	A MAYOR	AN ALIEN

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2. Please, pick 3-5 words and make sentences where you use the words.

## NARRATION SHEETS

## NARRATION

(1)

It seemed a normal day for agents Mulder and Scully.  
They had got up, taken a shower and brushed their teeth.  
They had had a quick cup of tea and a piece of toast before leaving for work.  
Funnily enough, there had been no things to solve for a few days.  
That's why both Mulder and Scully got very surprised as they met at the front door of the office:  
They could see no cars or people anywhere.  
It was dead silent.  
Suddenly they heard a terrible noise.  
And then, something passed them by very quickly.

## NARRATION

(2)

As agents Mulder and Scully could get over the shock and move their feet again, they rushed in.  
However, Mulder and Scully had no chance to tell anyone because new things were about to happen.  
One of their colleagues met Mulder and Scully, and warned them:  
some guys from the government were after agents Mulder and Scully!  
Nobody knew what was going on, but it certainly didn't look good!

## NARRATION

(3)

While Mulder and Scully were answering the questions, strange things were going on in the city.  
There was a chaos.  
People kept disappearing.  
Their relatives were shocked.  
Nobody knew what to do.  
There were news reporters and cameras everywhere.  
And then suddenly: the whole city could hear the noise coming from the sky.



## LETTER FROM THE MAYOR

**Dear citizens,**

as the Mayor of this city, I am very worried about the situation we are in. 20 000 citizens have lost within two hours. It is a chaos out there. Dear citizens, now it is time for us to stick together.

I would like you to get together and think of the ways that could help us out of this situation.

It may be needless to say that the situation is very serious.

Dear citizens, I trust you and I hope you will come up with a solution to this chaos.

Yours sincerely,

the Mayor

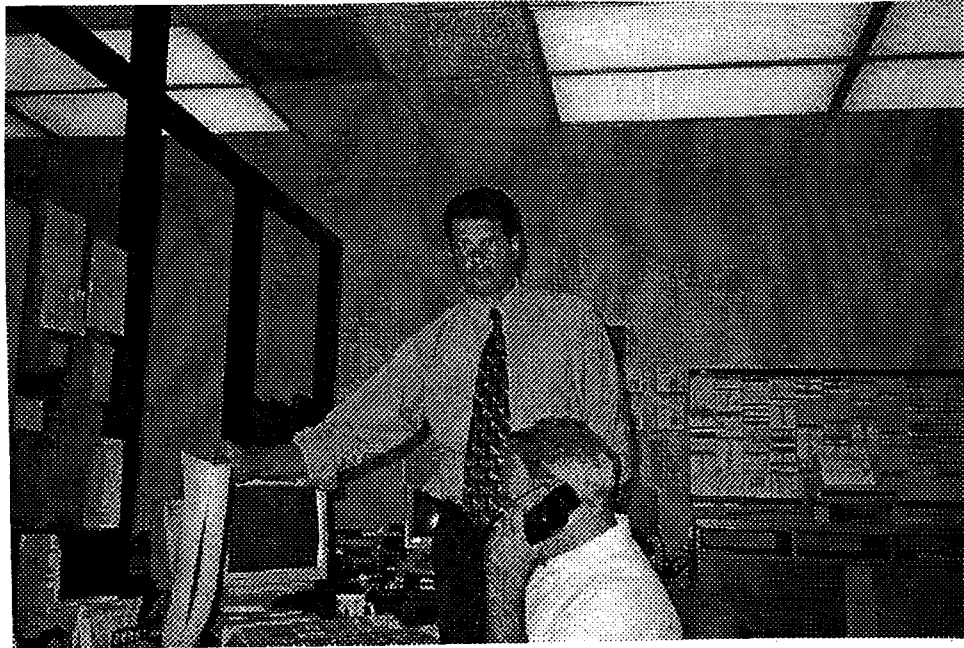
TELEGRAM

scully has disappeared stop



**Lessons 25 and 26:**



# WORK



## WORK


### MATERIALS

- A video: Full Monty
- An article: *Out of school, out of work*
- A word list for everyone
- Forms for filling in personal information
- Job advertisements
- A transparency: job interview

WHAT?	HOW?	WHY?
OCCUPATIONS	<ol style="list-style-type: none"> <li>1. Everyone should have a piece of paper (or a notebook) and a pen.</li> <li>2. Give the group two minutes to write down all the occupations they can remember in English.</li> <li>3. When the time is up, ask everyone to find a friend and compare the lists of occupations. The occupations not on the partner's list give a point.</li> </ol>	Warm-up
PREPARATION 	<ol style="list-style-type: none"> <li>1. Watch a clip of the film Full Monty.</li> <li>2. Read the article (<i>Out of school, out of work</i>). Learners should also find out what the words on <i>the word list</i> mean. Learners may also add words that they consider important.</li> </ol>	Preparing for the theme and communication
CONTRACT	Is everybody prepared to work on the drama?	Commitment
IMPROVISATION 	<ol style="list-style-type: none"> <li>1. Ask everyone to think to themselves what their dream job is.</li> <li>2. After a few minutes, ask them to show simultaneously what they do in their dream job.</li> </ol>	Bringing personal viewpoints to the drama; Making ideas physical

WHAT?	HOW?	WHY?
ROLE PLAY	<p>1. Imagine that you have the job in real life. Only you have grown a little older.</p> <p>How old are you?            What is your name? (You can change your name, if you like.)            What is your occupation?            Do you have any family?</p> <p>2. Imagine that you go to a class reunion where you meet your old school friends. You have not seen them for quite some time.</p> <p>Ask everyone to talk to everyone and find out what the old school friends do for a living now.</p>	Imagining the future; Asking questions; Small talk
MESSAGE	Bad news for everyone: due to depression, everyone is sacked.	Tension
STATUES	<p>1. Small groups make three statues each. The statues should suggest three different ways to move on.</p> <p>2. Statues are watched and analysed.</p> <p>What would be the best way to move on?</p>	Imagining the future; Making ideas visual; Interpretation; Negotiation
JOB CENTRE	<p>To get some unemployment benefit <i>an application form</i> needs to be filled in.</p> <p>Name?            Family?            Age?            Address?            Phone number?            Education?            Special skills?            Occupation?            Number of years at work?            Bank account number?</p>	Defining identity

WHAT?	HOW?	WHY?
<p>ROLE PLAY A &amp; B</p>	<p>1. Dialogue in pairs A= unemployed B= clerk at the job centre</p> <p>2. B asks questions (e.g. what A has filled in) and B answers. B tries to help A to find a new job.</p> <p>3. Reverse roles.</p>	<p>Adopting different viewpoints; Asking questions</p>
<p>JOB INTERVIEW</p>	<p>It seems that there are few jobs available at the moment. However, there are some that might be interesting.</p> <p>1. Give the group <i>a copy of job advertisements</i> and ask them to choose one of the jobs (most suitable for them).</p> <p>2. Ask the group to work in pairs (A and B) and to do a job interview. (See <i>the transparency</i>.)</p> <p>A= employer B= unemployed</p> <p>3. Reverse roles</p>	<p>Evaluating skills; Asking questions</p>

WHAT?	HOW?	WHY?
<p>REFLECTION</p> 	<p>In the drama, you were asked to fill in your educational background.</p> <p>If you think about getting a job in real life, what kind of role does school play?</p> <p>Is it possible to get a job without proper education?</p> <p>How important do you think it is to know languages, e.g. English?</p> <p>If you do not have a job, what kind of problems would you have to face?</p> <p>When you apply for a job, what should you pay attention to? (E.g. in a job interview)</p>	<p>Reflecting on the drama; Connections to real life</p>
<p>FEELINGS</p>	<p>Form a circle. Speak freely about the session.</p> <p>How do you feel? What was difficult? What was fun? What was less fun? Why?</p> <p>Give feedback.</p>	<p>Reflecting on the session; Cooling down</p>

## ARTICLE

**OUT OF SCHOOL, OUT OF WORK****(Out of school, out of work, *Teen*, March/April 2000 pp.8-9)**

**Thousands of young Britons will leave school or university this summer. Some of them know what they are going to do, others face long-term unemployment.**

Carole Quinn is 21. she lives in Liverpool and works as a receptionist in a local company. Carole left school when she was 18 after doing her A levels, and was unemployed for almost two years before finding her present job.

"I hated being unemployed," says Carole. "When I left school I was sure that I would have no problems getting a job. My A-level results weren't brilliant, but they weren't bad either so I was sure that something would turn up. During the first six months that I was unemployed I went to lots of job interviews, but nothing came of them. Although I was qualified for most of the jobs I applied for, the interviewers wanted someone with experience. Naturally I had no experience, and I couldn't get any experience without a job. I found all the refusals very demoralising and was beginning to get seriously depressed when my mum suggested that I do a training course. I did a course in computer skills at our local job centre and soon after that got this job as a receptionist. I feel so much better now that I'm working - unemployment is the pits!"

**No job, no home, no hope**

Many people leave school and home thinking that they will easily find a job or that unemployment benefit will be enough to survive on. For many this is not the case and they end up living on the streets. Once you are homeless, you lose your unemployment benefit because if you are "of no fixed address" you cannot be contacted with an offer of work.

In recent years the **Gateway Project** has tried to solve the problem of homelessness with its **Foyer** initiative. Foyer provides young people with accommodation while training them for future employment. At first, they live in hostels where they learn essential life skills such as budgeting for rent, food and other bills, and getting and keeping a job. Later they move into their own flats and gain control over their lives once more.

In Britain, almost 5 per cent of the working population does not have a job. Twenty-seven per cent of the total unemployed are under 25. Unemployed school leavers get unemployment benefit. To get it, they have to queue up once a fortnight in the job centre and "sign on" to show they are ready to work if a job comes up. The money is sent to them by post.

*Is unemployment a problem in your country?*



## WORD LIST

**Find out what the following words mean. Add your own words to the list.**

**UNIVERSITY** \_\_\_\_\_

**UNEMPLOYMENT** \_\_\_\_\_

**EMPLOYMENT** \_\_\_\_\_

**UNEMPLOYED** \_\_\_\_\_

**EMPLOYER** \_\_\_\_\_

**EMPLOYEE** \_\_\_\_\_

**QUALIFIED** \_\_\_\_\_

**TO APPLY FOR A JOB** \_\_\_\_\_

**APPLICATION** \_\_\_\_\_

**DEPRESSED** \_\_\_\_\_

**DEPRESSION = ECONOMICAL SLUMP** \_\_\_\_\_

**UNEMPLOYMENT BENEFIT** \_\_\_\_\_

**TO QUEUE UP = TO LINE UP** \_\_\_\_\_

**A FORTNIGHT = TWO WEEKS** \_\_\_\_\_

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## FORM

**Please, fill in the information asked.**

**Name:** \_\_\_\_\_

**Social security number:** \_\_\_\_\_

**Marital status:**      **single** \_\_\_      **married** \_\_\_      **divorced** \_\_\_

**Family members:** \_\_\_\_\_

\_\_\_\_\_

**Address:** \_\_\_\_\_

**Phone number:** \_\_\_\_\_

**Education:** \_\_\_\_\_

**Special skills:** \_\_\_\_\_

**Language skills:** \_\_\_\_\_

**Occupation:** \_\_\_\_\_

**Number of years at work:** \_\_\_\_\_

**Previous work experience:** \_\_\_\_\_

## TRANSPARENCY

**JOB INTERVIEW**

A and B

A= the employer

B= the applicant (hakija)

Choose one job advertisement.

Read it through and make sure you understand what it says.

B goes to A to apply for the job.

A asks questions to find out if B is suitable for the job.

B answers the questions.

Reverse roles.

## JOB ADVERTISEMENTS

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### ASSISTANT NEEDED IN THE ZOO

Requirements:

- experience in taking care of animals
  - no special education required
  - readiness to work 4-6 hours a day, also on Saturdays and Sundays
  - working with your hands
- 

### A PRINTING AGENCY IS LOOKING FOR A GRAPHIC DESIGNER

Requirements:

- experience in graphic design with computers
  - a portfolio of previous designs
  - creative, artistic talent
- 

### A TRAINING SCHOOL IS LOOKING FOR A TEACHER OF ENGLISH AND FINNISH (CONTACT THE HEADMASTER FOR INTERVIEWS)

Requirements:

- a university degree
  - job experience of two years
  - readiness to teach 20 hours a week
- 

### AN AU PAIR HIRED FOR A FINNISH-BRITISH FAMILY IN MANCHESTER

Requirements:

- experience of taking care of small babies
  - international driver's licence
  - household work and cooking included
  - recommendations from two people (not related)
  - accepting responsibility
- 

### A HAMBURGER RESTAURANT IS LOOKING FOR SALES ASSISTANTS

Requirements:

- experience in the service branch
  - getting on with people
  - readiness to work late hours and weekends
  - no special education required
- 

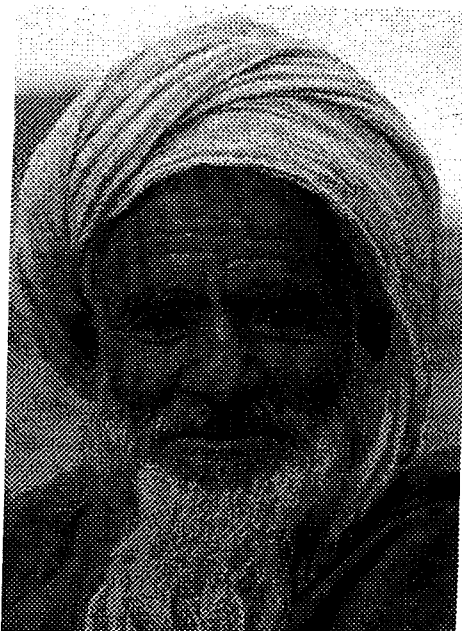
### A BARTENDER HIRED FOR A PUB

Requirements:

- previous work experience and/or waiters education
- controlling your temper
- accepting responsibility
- cocktail-mixing experience

Lessons 27 and 28:



## OLD PEOPLE



## OLD PEOPLE

### MATERIALS


- *A picture of an old person*
- *A transparency with questions*
- *A white coat or shirt*

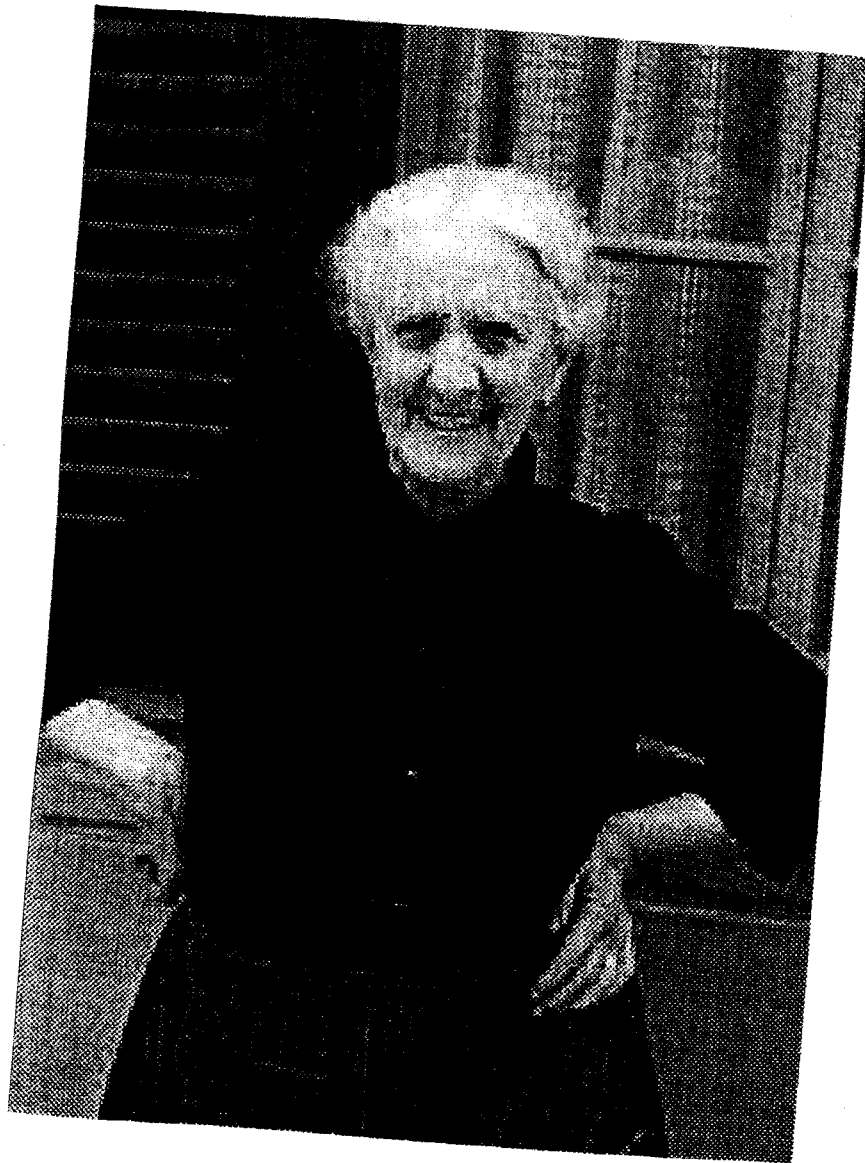
WHAT?	HOW?	WHY?
STORY IMPROVISATION	<ol style="list-style-type: none"> <li>1. Working in pairs.</li> <li>2. The beginning of the story is written down on the board: "Once upon a time there was an old man who..."</li> <li>3. Pairs go on with the story so that one pupil provides a word, the other pupil the next word etc.</li> </ol>	Warm-up
PREPARATION 	<ol style="list-style-type: none"> <li>1. Show <i>a picture of an old person</i> to the group.                 Who might the person be?                What age?                What is his / her life like?                Children?                Grandchildren?</li> <li>2. Show <i>the transparency with questions</i>.                Ask the pupils to talk about old people with a friend.</li> </ol>	Preparing for the theme
CONTRACT	Is everyone prepared to work on the drama?	Commitment
STATUES AND THOUGHTS 	<ol style="list-style-type: none"> <li>1. Small groups make statues with the title "being old".</li> <li>2. Pupils go to the statues and speak out what the statues think.</li> <li>3. Statues are watched again and discussed.</li> </ol> <p>What can you see in the statue?</p>	Making ideas physical; Interpretation; Creativity

WHAT?	HOW?	WHY?
EVERYONE-IN-ROLE	<p>Ask the group to take on the role of an old person. Thus, the class will become a group of old people.</p> <p>For a few minutes, the group should think to themselves who they are.</p> <p>What is your name?  How old are you?  Do you have any family (e.g. children, grandchildren)?  What did you do for a living when you were younger?</p>	Defining identity
MEETING AND TEACHER-IN-ROLE	<ol style="list-style-type: none"> <li>1. Pupils work in the role of an old person.</li> <li>2. Put on the white coat and take the role of a nurse at an old people's home.</li> <li>3. Indicate the group that they are in an old people's home now by welcoming them to the therapy session.</li> <li>4. Ask the old people to introduce them by telling their name and age.</li> <li>5. After the introduction, ask the old people to find someone to talk to. They should talk about a typical day.</li> </ol> <p>What do you do on a normal day? First, you get up, then what?  What is great?  What things bring along problems?</p>	Defining the situation and roles
ROLE PLAY	Old people talk about their everyday life with each other.	Understanding the everyday life of old people

WHAT?	HOW?	WHY?
MEETING AND TEACHER-IN-ROLE	<p>1. Ask if anyone wants to share their ideas with the whole group (e.g. problems, causes for joy).</p> <p>2. The next question for the old people is to think about the future. What does it look like?</p> <p>What will it be like? Who are the people that belong to your picture of the future? Will you be happy about your life in the future?</p> <p>3. Old people discuss the future in small groups.</p> <p>4. After the discussion, thank the group for having participated actively.</p> <p>5. Introduce an old person, Elsa, who has disappeared.</p> <p>Do you remember Elsa? She's one of the people living in this old people's home. She used to sit right there. But now we haven't seen her for quite some time. Something must have happened to her. Do you know anything about this?</p>	Thinking about the future; Creating tension
TEACHER-OUT-OF-ROLE	<p>1. Take the white coat off and tell the group to forget about the roles for now.</p> <p>2. Ask the group to make improvisations of what happened to Elsa.</p>	Problem
IMPROVISATION	Small group improvisations are watched and discussed.	Problem solving



WHAT?	HOW?	WHY?
HOT-SEATING	<p>The person who can give the best answer to the question 'what happened' is Elsa.</p> <p>Elsa can be a volunteer from the group.</p> <p>The group asks questions to find out who Elsa is, what happened, what will happen next, etc.</p>	Asking questions
REFLECTION  	<p>1. Discuss the drama in the whole group or in smaller groups.</p> <p>How did it feel to be in the role of an old person? Was it difficult to imagine what old people's life would be like?</p> <p>2. If the session turned out to be more comic than serious, you might want to bring up the serious side of the theme (e.g. illness, death).</p> <p>3. Discuss the way old people should be treated. (Why should we treat old people well?)</p>	Reflecting on the drama; Connections to real life groups
FEELINGS	<p>Form a circle. Speak freely about the session.</p> <p>How do you feel? What was difficult? What was fun? What was less fun? Why?</p> <p>Give feedback.</p>	Reflecting on the session; Cooling down



## **OLD PEOPLE**

1. Do you know any old people?

Who are they? (e.g. grandfather or grandmother, neighbour)

2. What would it be like to be an old person?

3. Being young, being old - what are the differences?

4. What kind of problems could there be when you get old?

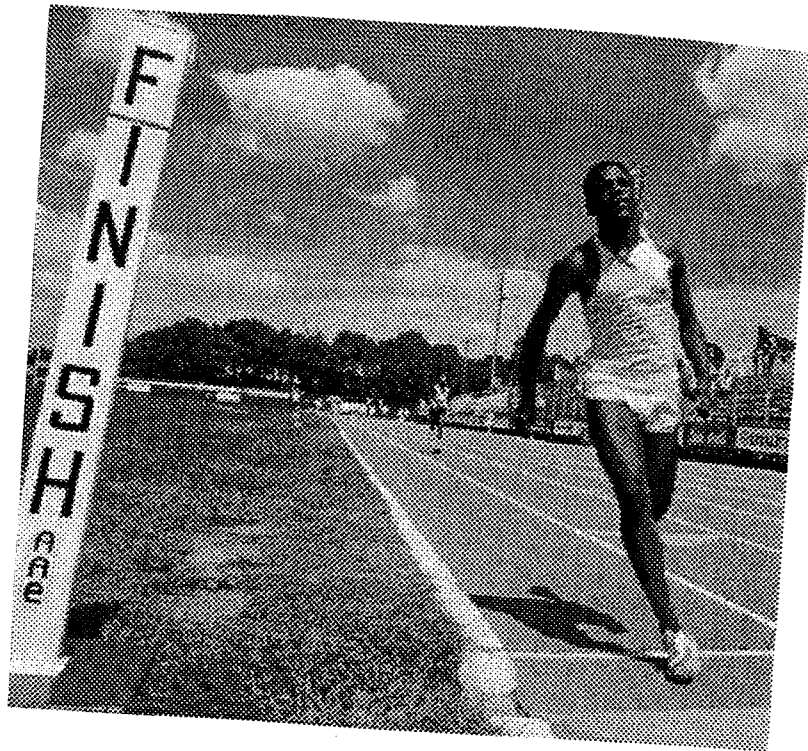
Is there anything that could get easier when you get old?

5. What do you think you will be like when you get old?

Lessons 29 and 30:

# POWER


## BYE-BYE, GROUP!





**POWER**

**MATERIALS**

- *An article: And the winner is...*
- Cardboard and pens

WHAT?	HOW?	WHY?
Investments	<ol style="list-style-type: none"> <li>1. Everyone should have a piece of paper (or a notebook) and a pen.</li> <li>2. Give the group one minute to write down how they would invest their money if they had 10 million dollars? They should come up with as many solutions as possible.</li> <li>3. When the time is up, ask everyone to find a friend and compare the lists with each other.</li> </ol>	Warm-up
<p>PREPARATION</p> 	<ol style="list-style-type: none"> <li>1. Read <i>the article on lottery</i>.</li> <li>2. Discuss money in small groups.</li> </ol> <p>Would money change your life? Would you change?</p> <p>How does money affect people?</p>	Preparing for the theme
CONTRACT	Is everybody prepared to work on the last drama session?	Commitment

WHAT?	HOW?	WHY?
<p>COLLECTIVE DRAWING</p> 	<ol style="list-style-type: none"> <li>1. Whole group</li> <li>2. You need some cardboard and pens. An island is drawn on the cardboard.</li> <li>3. Ask everyone to find a spot for themselves and “build” (draw) a house. While drawing, everyone should think to themselves who they are, what they do for a living and why they have chosen to live in the place they live.</li> <li>4. When the houses have been built, have a quick round, introducing each other.</li> </ol>	<p>Defining identity; Agreeing on the setting</p>
<p>ROLE PLAY A &amp; B</p>	<ol style="list-style-type: none"> <li>1. Two groups, A and B. A= the Island B= the Firm</li> </ol> <p>Situation: Group A will be evicted from the island. Group B will take over and use the island for its purposes.</p> <ol style="list-style-type: none"> <li>2. A’s get together to think about arguments why they should stay.</li> </ol> <p>B’s get together to agree on what they will do to the island after they get rid of A’s.</p> <ol style="list-style-type: none"> <li>3. A’s and B’s meet in small groups (two A’s and two B’s per group).</li> </ol> <p>What will happen to A’s? Are they going to stay or are they forced to leave? What kind of arguments do B’s have?</p>	<p>Tension; Arguing; Negotiating</p>
<p>STATUES</p>	<p>Small groups make three statues suggesting three solutions to the problem.</p>	<p>Problem solving; Creativity</p>

WHAT?	HOW?	WHY?
<p>TAKE A STAND</p>	<p>1. Ask the pupils to forget about the roles and listen to what you say.</p> <p>2. They will hear four statements. They should move in the class depending on what their answer is.</p> <p>If they agree on the statement, they go to one side of the class. If they disagree, they go to the other side of the class.</p> <p>If the group wants, their points of view can be discussed (and argued).</p> <ul style="list-style-type: none"> <li>- MONEY IS POWER.</li> <li>- POWER MAKES PEOPLE HAPPY.</li> <li>- THERE ARE MORE RICH THAN POOR PEOPLE IN THE WORLD.</li> <li>- PEOPLE WITH MONEY HAVE MORE POWER THAN THE POOR.</li> </ul>	<p>Leaving the drama behind; Connections to real life</p>
<p>REFLECTION</p> 	<p>Could anything like the drama today happen in real life? (Money makes people leave their homes?)</p> <p>Are there any places with many rich and many poor people?</p> <p>Do the rich people in Finland have a lot of power?</p> <p>Is it important to have a lot of money?</p> <p>Is it important to have a lot of power? How do you know that someone has a lot of power?</p> <p>Would you like to change the world in any way if you had a lot of money and a lot of power?</p>	<p>Reflecting on the session; Connections to real life</p>

## ARTICLE

**AND THE WINNER IS...****(And the winner is, *Teen*, December 1999/ January 2000 pp.10-11)**

**Lottery winners often become multimillionaires overnight. Many claim their lives won't change. But is this possible? We ask TEEN readers how their lives would change if they won millions in the lottery. Read their answers and think how you would react to a sudden windfall.**

"I don't know. I'd give up my part-time job immediately and start thinking of how I could spend all that money..."

**Lucas, Orlando, USA**

"I couldn't think of anything worse. I'd hate to win so much money! I'd prefer to stay the way I am - broke but happy. Money can't buy you happiness."

**Agnes, Szczecin, Poland**

"I'd spend the first million straight away. I'd buy a big house in the country with a swimming pool. Then I'd buy a sports car. I'd probably invest the rest of the money and live off the interest."

**Richard, Linz, Austria**

"I've never really thought about it. The thought of getting that much money without doing anything for it seems a bit unreal. I like my life the way it is - school, friends, sport and every so often a weekend away. I'd be afraid that a big win would create problems, not solve them!"

**Milienko, Ljubjana, Slovenia**

"Easy! New clothes, a new car, holidays, and then a few good investments, so I could earn even more money!"

**Caterina, Lecce, Italy**

"I'd go round the world."

**Necdet, Ankara, Turkey**

"If I won a lot of money I'd give some of it away to charity and I'd use the rest to buy things for myself and my family. My father and mother could retire and we could all go off on a cruise! I'd buy a fancy computer for my brother and then I'd head for Jamaica..."

**Sylvie, Marseilles, France**

"I'd be embarrassed. My father has worked all his life and he's never earned that amount of money. What would I do with it?"

**Evaristo, Mexico City, Mexico**

"I'd go to the moon."

**Ibrahim, Beirut, Lebanon**



**BYE-BYE, GROUP!****MATERIALS**

- A video: TV News
- Pens and paper
- *A transparency with feedback questions*

Lessons 21 and 22 were spent on making a video (TV News).

Now it is time to take a look at it.

Watch the video.

Ask the learners to describe what kind of a group they have been.

Did they enjoy working in the group? If yes, why? If not, why?

You can ask for more specific feedback.

Show the transparency with questions, and give the pupils some paper on which to write their answers.

Ask each learner to go to the board and write down one thing that they enjoyed during the course. Go through the thoughts and comment on them.

Finally, give feedback to the whole class and thank them for co-operation.

## TRANSPARENCY

**QUESTIONS**

1. *What was good about the course?*
2. *What was less good? What things did you not like?*
3. *What did you learn?*
4. *Were you active during the course?*
5. *What was difficult?*
6. *What was easy?*
7. *Other comments on the course, the teacher, the group, process drama, speaking...*