

**DRAMA EDUCATION AND AGENCY IN EFL LEARNING  
- A MATERIAL PACKAGE FOR PRIMARY SCHOOL**

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| <p>Tiivistelmä</p> <p>Tämän pro gradu -tutkielman tuloksena syntynyt materiaalipaketti on suunniteltu vastaamaan perusopetuksen opetussuunnitelman perusteiden (POPS2014) tavoitteita koskien englannin kielen oppiainetta vuosiluokilla 3.–6. Materiaalipaketti on suunniteltu opetussuunnitelman perusteista nousevien tavoitteiden lisäksi teoriakehyksen pohjalta. Teoriakehyksessä on esitelty oppilaan englannin oppimista draamakasvatuksen menetelmin. Teoriassa on käyty läpi erilaisia draaman luokitteluja sekä sitä, miten eri oppimisteoriat tukevat draamakasvatuksen käyttämistä englannin opetuksessa. Teoriakehyksen toinen luku keskittyy toimijuuteen ja sen alakäsitteenä intersubjektivisuuteen ja niiden vahvistamisen hyötyihin opetettaessa englantia draamamenetelmin.</p> <p>Materiaalipaketti sisältää draamaharjoitteita eri teemojen ympärille koottuna. Harjoitteiden teemoittelu perustuu draamakasvatuksen eri osa-alueisiin. Englannin kielen tavoitteisen osalta harjoitteissa keskeisimmäksi nousee vuorovaikutus. Niissä harjoitellaan myös luetun ja kuullun ymmärtämistä sekä kirjoittamista.</p> <p>Valmis materiaali soveltuu käytettäväksi kokonaisuudessaan alusta loppuun tai soveltuvin osin. Materiaalin tarkoitus on kannustaa ja tukea opettajia kokeilemaan draamamenetelmiä englannin opetuksessa monipuolisesti. Vaikka materiaalipaketti on suunniteltu perusopetuksen vuosiluokille 3—6 on sitä mahdollista käyttää myös muilla luokkasteilta soveltuvin osin.</p> |   |
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Material package

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# 1 INTRODUCTION

Language learning is best achieved in an authentic environment. Relocating the classroom to another country and culture would be challenging, but an authentic language learning environment can be brought anywhere. In the world of drama education, it is possible to play any role and create a world together with the group. In drama, it is possible to practice language skills and use imagination to create a setting.

Language learning can take many forms. One way to bring more learner-centeredness, communicativeness and functionality to language class is to use drama education methods. According to Wagner (1988: 48-49, 1998), drama studies have found that learning through drama has a positive impact on participants' development in terms of empathy, cooperation, written and oral skills, vocabulary growth, genre awareness, linguistic registers, complexity of utterances, learner autonomy and creativity. Although drama offers many possibilities for language teaching, its use requires practice, and the teacher should preferably try out the drama technique used or a similar exercise beforehand. This allows the teacher to guide the group seamlessly and successfully through the exercises.

I work currently as an English and Swedish teacher in primary school. My background also includes training in drama education and applied theatre, as well as a long period of classroom teaching and being qualified in this field. Working as a teacher and drama educator has given me experience of using drama in education. My language studies have deepened my interest in how drama education can be used in language learning and how it can activate learner agency.

In my current teaching position as a language teacher, I have made it my goal to integrate drama into my teaching, and to develop drama techniques as I see the need. My interest in using drama education in language teaching has emerged from seeing pupils engage with drama in the most amazing ways. In language teaching, I have also

seen learners use linguistic abilities in drama exercises that they did not even think they had.

My aim is not only to bring drama into the classroom, but also to teach the content through drama and to make even difficult concepts open in a new way. In my work, I have used exercises made by others and developed them myself. I find that using existing exercises makes it easier to get started. However, exercises taken from drama manuals often need to be adapted to the language learning context. The primary school textbooks contain some material for drama work in English lessons. However, I think there is a need for a coherent set of drama education material that can be followed to enrich learning so that pupils learn important language content while participating in drama exercises.

I see that the diversity of language learning enriches the learning experience, and because of my own background, I want to deepen my competence in this area. In my experience, the use of drama pedagogy in learning situations allows me to create group cohesion and improve team spirit. My experience is that the use of drama education enables language learning situations to be interactive, language comes alive in these situations and pupils get to practice different interaction situations. I find it interesting to explore and evaluate these claims scientifically.

The drama exercises in the material package are divided into thematic sections. The themes include, for example, warm-ups, audio, text, and emotional exercises, as well as basic drama exercises. I have also included a process drama to the material, the texts of which are included in the package in both English and Finnish. The exercises can be used individually or progressed from start to finish. The skills of the teacher and the group grow with the exercises as they progress.

Society is changing and schools are no exception. All learners do not graduate into clear professions after school and the most important thing is not only to be able to do the tasks given. This is a post-modern era of change. The pupils taught by teachers work in a very different world from previous generations. Rather than just teaching pupils to fill in the columns in their exercise books with the right answers, I think it is important to teach them to think for independently. I think working with others in the world of drama gives pupils skills they will need in the future, whatever that may be.

While studying applied theatre, I came across Koskenniemi's (2007: 6,10) discussion on Postmodern Art. She discusses the transition of art and culture from the modern to the postmodern era. Postmodernism is a fragmented and broad concept. According to

Koskenniemi, contemporary art and drama are characterized by the fusion of artistic disciplines and the blurring of contours. The process of art and experimentation with new ways of working are emphasized in post-modern art. This can be seen in the way drama and theatre have become more diverse in the way of telling stories. The breaking down of boundaries between art forms is also common.

I think there is a similar shift from modern to postmodern in schools and education. The phenomenon can be seen as a shift from the truth of one perspective to the truth of many perspectives. In Finland, this is manifested, for example, in cross-disciplinary, phenomenon-based teaching. In my opinion, the use of drama in language teaching responds to this postmodern demand. It gives space to the learners' experiences and allows for ideas to be put forward by the group.

I have therefore decided to create a set of exercises to be used by language teachers in primary schools. My thesis includes these exercises in the form of a material package. Although I have selected and adapted the exercises for primary schools, they can of course also be used at other levels. The content aims to increase pupils' agency. My interest in the topic is built on the concept of drama education and agency in EFL (English as a Foreign Language) learning. Drama education and learner agency form the theoretical framework of my thesis. I will also briefly consider the characteristics of the drama approaches discussed in the context of drama education, as well as the perspectives of different learning theories on the use of drama in teaching. I also consider how affective space, protection of role, and the drama contract are manifested when language is taught through drama methods. In the present learning theories, I identify the learning theories that can be used to justify the use of drama in teaching.

## **2 DRAMA EDUCATION IN EFL LEARNING**

This chapter discusses the specifics of drama education in the context of language teaching. There are some aspects of the use of drama approaches in language teaching and learning that need attention and that are different from the usual aspects of drama education. The curriculum provides a framework for the use of drama and limits the use of drama through the targeting of learning objectives.

### **2.1 Defining drama in education**

According to Prentki and Preston (2008), applied drama is an umbrella term for the use of creativity and theatrical practices outside traditional theatre. Educational drama or drama in education is one of the fields within applied drama. According to Kao and O'Neill (1998), Bolton and Heathcote developed the term drama in education or educational drama. These terms are used for drama exercises in teaching that do not aim at performance.

Kao and O'Neill (1998:12-16) state that the value of drama in education has evolved from being a teaching tool to an important process in its own right. In the 1990s, a new term 'process drama' emerged among drama educators in America and Australia to refer to drama activities that go beyond teacher-led short-term exercises. Process drama, on the other hand, can be sustained over a longer period of time and builds on the negotiations, ideas and reactions of the participants. It is designed to promote the intellectual, linguistic and social development of pupils. Language teachers have not adopted process drama as widely as first language teachers as a teaching method. As a result, there is not much literature on the subject. The theory of process drama, the evaluation of its various outcomes and practical guidelines for its use for different purposes in foreign language teaching would benefit from more research by experts in the field. Kao and O'Neill fill this gap and their book has become a reference work on the use of process drama in foreign or second language teaching.

According to Kao and O'Neill (1998), process drama is fundamentally different from other drama techniques. They have experimented with process drama in a variety of foreign language and second language learning situations and in language immersion with learners of different ages and levels. They have successfully used it to teach ordinary conversations, writing, reading and various grammar topics. They have focused on the language learning process and what process drama can bring to it. They



focus on how participants respond to the drama exercises and how the drama exercises generate new ideas and insights among the participants and have developed process dramas into more effective teaching methods. In this thesis, I have used the term drama education to refer to drama education in education in general and the term process drama to refer to the pupil-centered drama process as defined by Kao and O'Neill in their definition of process drama.

According to Parkinson and Reid Thomas (2000:122), drama can be seen as a form of performance and a form of literature. Reading a text aloud in class is quite different from reading a rehearsed dialogue or monologue. Even in its simplest form, the performance of a dramatic text involves pauses and a particular tone of voice that conveys the emotion that the performer wants to convey with his or her line. At a more advanced level, the inner thoughts of a character can be explored through mind maps, and by thinking about the direction of his or her will, what this character wants in a scene and how he or she tries to get it. Props, costumes, set design and lighting can be added according to what serves the scene. Even the soundscape and even sound effects can be easily accessed from the computer. Together they can think about the style in which the scene will be presented: soap opera, Brechtian alienation, natural or melodramatic. The easiest way is to try out different styles and then figure out what suits the scene.

I think at some point it's good to let the pupils overact. Then it is easier to adjust the acting to perhaps a smaller expression. Then the teacher knows what is overacting for each person and what is a smaller expression. It makes it easier to direct the person. Parkinson and Reid Thomas (2000:125) state, that if a teacher wants the pupils to have an understanding of different types of drama texts, the teacher should choose different types of texts to rehearse and/or perform. Short play texts are suitable for pupils to perform or practice as such. For longer texts, one or more scenes should be included in the work.

According to Parkinson and Reid Thomas (2000:127), drama can also be seen as speech act. Its settings refer to both the original physical situation and the acted version of it. Participants are both performers and listeners. Purposes or ends refers to the outcome desired or assumed by the participants or spectators. Acts or act sequence indicate what happens in a speech act. Key talks about the emotional or attitudinal aspects of an event. Instrumentalities refers to the forms of speech used, for example dialect or register. Are mimicry or gestures also involved? What kind of norms does the speech act contain? For example, how is silence interpreted in this scene? Are the norms respected or are they perceived as disturbing?

## **2.2 Drama as participatory and interactive form of pedagogy**

Winston (2012:2-3) states that drama engages learners playfully and emotionally. This does not have to mean a drama as rehearsing to a performance. New kind of drama has created a tradition of practices which grow in number and depth internationally. Language learning is deeply cultural in nature, not just a set of sentences, skills, and words. Winston has devoted his professional career to promoting the integration of English language and drama education perspectives. I think drama and drama activities are also deeply rooted in culture and go well together. Winston (2012:3) sees, that through language and drama, one's place in the world is revealed through understanding one's own and others' views of the world.

According to Chang (2012:6), drama is unique in its symbolic and creative use of human presence, time, and space, because all these can be altered within the drama world. Neelands (1984:6) also points out that when a group pretends to be other people in a different time and place, it becomes possible for them to experiment with new ideas, roles, concepts, and values. In the world of drama, only our character needs to deal with the consequences of our actions, but in the real world, we need to deal with them. For this reason, Pascoe, Mel, Walker, Ifopo, O'Farrell and Karpinin (2004:122) state that children can develop their social skills, self-confidence, communication, empathy, emotional resilience, personal resources, cooperative and collaborative skills through drama. Chang (2012:6) also notes that all these skills contribute to language learning and learning in general.

According to Winston (2012:4), one of the benefits of using drama in a language classroom is, that it includes the body and uses its energy to learning. Many lessons separate the brain from the body in a Cartesian way, but drama unites these two sides. Especially with young learners, it is crucial to include their whole selves in the learning process and this is possible within the drama framework. Our bodies and how we place them in contrast with others and the space carry meaning. Body language, facial expressions and gestures become important and carry a meaning. This makes drama a multimodal form of pedagogy. Drama can offer auditory and visual signs as well, but the human body is its best asset. Humans, the teachers, and the pupils are more capable of expressing emotion and different situations than any form of technology. Even a visual aid becomes more interesting and more involved with the pupil's world when it is used inside the drama framework, because it has symbolic meaning.

According to Nicholson (2000:113), drama combines verbal, visual, kinesthetic, and aural languages and offers pupils multiple ways of becoming involved. This makes it

a multimodal form of art and pedagogy. Chang (2012:7) states that this multimodality enables drama to make the learning experience stay in the pupils' minds more effectively. According to Chang (2012:7) pupils with good spatial awareness and those who enjoy visual learning will benefit from activities like still images, because of the visual stimuli. The same exercise works well with kinesthetic learners as well because it enables them to move around. They also might find acting out and miming interesting. Making sound collage appeals to learners who enjoy auditory appeal. Many drama exercises offer something to all through kinesthetic, visual, and auditory aspects and that is why drama exercises work well for different kind of learners. (Chang 2012:7)

According to Winston (2012:5), the drama work at its best, creates the feel of ensemble out of a normal classroom situation, an art group working together, listening to each other, and creating a world together with its social norms supporting each other for the benefit of the whole group. This does not come through however without any work from the teacher's side. They need to be engaged with the process as well and be willing to learn about drama education, practice it and adjust their plans for the benefit of the group and the process.

Parkinson and Reid Thomas (2000:122-125) see that using drama in L2 teaching can offer a wide range of pedagogical possibilities. Drama texts can be used to find topics for discussion or as a basis for ideas in improvisation work. Through drama texts, different communicative situations in a second language become familiar. On the other hand, even university students may be completely unaware of how to read a dramatic text if they have not had any practice. Unaccustomed readers of drama texts may not even internalize the instructions in brackets on how to pronounce a particular line, let alone what lies beneath the surface of the characters in the drama. Beginners will miss the clues about what lies behind the lines and what the characters in the play or scene are trying to say between the lines. Deciphering such hidden messages together increases pupils' language awareness and helps them to use the language.

### **2.3 Applying drama to EFL learning**

According to Kao and O'Neill (1998:1), drama is a specific communication situation that requires significant skills and flexibility on the part of the teacher. Drama approaches have their benefits in EFL teaching and learning. According to a study by Kao, Carkin and Hsu (2011:489), for example, interactive questioning is facilitated more through EFL drama activities than traditional approaches. The study claims that lower-level learners in particular benefit from the use of drama techniques in language

classrooms. They can perform natural language tasks through interaction when the teacher deals with linguistic elements and uses questioning within drama techniques.

Questioning techniques are used in drama teaching to provide background information about the elements of drama, such as characters, themes, and situations. Such a collective understanding of a shared drama can increase its level, depth, interaction between participants and engagement in the drama activity. (Kao et al 2011:490) In my opinion, questioning techniques in drama education are well suited to language teaching because they can be used to use the vocabulary being taught, create context for language use and increase interaction between participants.

In a process drama, the teacher can ask questions out of role and in role to move the story along, organize scenes and reveal details. According to Heathcote (Johnson and O'Neill 1984), this allows the teacher to step out of his or her traditional role and has the opportunity to create atmosphere and change register. The teacher-in-the-role technique described above can be incorporated into drama exercises in language teaching other than mere process dramas, which, because of their longer plot, can be challenging for beginners.

Varied and flexible social roles and relationships in drama exercises, create authentic linguistic contexts in which participants can negotiate and communicate. Through this feature, drama exercises are related to the foreign language teaching paradigm of the communicative approach (Kao and O'Neill 1998). The communicative approach will be introduced in detail later when the learning theories are presented in chapter 2.5.

According to Wagner (1988: 48-49, 1998), drama studies have found that learning through drama has a positive impact on participants' development in terms of empathy, cooperation, written and oral skills, vocabulary growth, genre awareness, linguistic registers, complexity of utterances, learner autonomy and creativity.

## **2.4 Practical perspectives on drama education**

According to Winston (2012:3), a role or a mask can make a pupil feel free and liberate them from being self-conscious. Pupils can experiment with alternative identities within the drama world. In my experience this offers opportunities to see how they would like to act in certain situation and how not. This is one of the reasons drama exercises are effective and engaging. Winston calls this the concept of affective space.

In an affective space, the stakes are higher than in an exercise where the other pupil pretends to be a receptionist and the other a customer and the transaction of booking into a hotel is happening. According to Winston (2012:3-4), affective space enables the learners to take risks. This space is reached if the pupils feel safe enough within the drama world. In this space the learners are able to find their voice, they are emotionally engaged in the story, and it is possible to heighten the status of the pupil within the drama world. When drama exercises are well planned, they make the situation to feel authentic and the affective space is easier to reach. In this space the energizing and playful spirit of drama can make the language learning enjoyable and makes the pupils to use all they know.

Palechorou and Winston (2012:44,45,53) state that a drama contract helps the pupils create an environment where they feel treated equally and are respected by others. A drama contract can conclude behavioral objectives and rules, and which help to form a safe environment for drama exercises. Pupils can practice writing, reading listening and speaking through drama. It helps to put the language into action when the pupils take part in the story through different roles physically and linguistically. When the pupils solve a problematic situation together in the world of drama, it brings them closer together as a group as they learn to put the groups interests before their own.

Parkinson and Reid Thomas (2000:122) state that in drama exercises, it is important that each participant feels safe in the space and situation. The most important thing is that the teacher does not put pressure on the pupil. We are all different and prefer different ways of learning. If the whole class starts drama work at the same time, it can be easy to go along and learn new things little by little with the rest of the group. Usually, drama techniques are started with low threshold exercises and pupils' skills grow gradually. If a new pupil joins such a group after several years of drama work, the teacher should be patient and let the pupil learn the drama techniques at his/her own pace. The very fact that a pupil is willing to watch others work or to participate minimally can be seen as a step in the right direction. In drama techniques, the individual pupil can also be an audience at the beginning. Watching is also learning. Then the new learner can take on roles where they don't have to speak or practice acting as a director, or they can write briefly about what they saw. The most important thing is that everyone is met as they are and is allowed to contribute to what we do together.

## **2.5 Theories supporting the use of drama education in EFL learning**

According to Kao and O'Neill (1998:3), some language teachers include drama exercises and other functional approaches in their lessons, but there are also many teachers whose lessons are dominated by textbook tasks. Some teachers do not venture outside the textbooks. They may be nervous about trying something new, or they may not have a model for doing things differently. Drama exercises can help teachers to achieve their goals and pupils to reach their full potential as language learners. In the past, the emphasis in language learning has been on avoiding mistakes, on accuracy of expression and on conveying information rather than communicating meaning. Using drama as a teaching method therefore requires the teacher to value communication and conveying meaning more than perfect sentences. Drama offers the opportunity to learn to use language in a genuine way.

I chose communicative, experiential and constructivist learning theory as the learning theory perspectives for my thesis. Communicative learning theory is a theory of language learning that considers the importance of interaction in learning, which is central to drama education, and I include it in my work for this reason. Experientialism is intrinsically linked to drama education, so experiential learning theory is an essential perspective when considering drama activities. Constructivist learning theory represents a perspective that emphasizes the role of active learners as part of the teaching process. I use constructivist learning theory in my work because it considers the perspectives central to drama education about the active role of learners and collaboration in the construction of knowledge.

Together, these perspectives strongly represent agency, which is a key concept in this work. The concept of agency will be explored in more detail in chapter 3. Active agency is defined as the learner constructs their experiences in a communicative environment. In the following sections, I will explain how the use of drama has been discussed from the perspectives of learning theories.

### **2.5.1 Communicative, experiential and constructivist learning approaches**

The field of drama education is so broad that no single theory of learning is sufficient to describe the features and benefits of its use. The benefits are best seen when drama education is examined from the perspective of different learning theories: communicative, experiential and constructivist. All the theories presented below support the use of drama in language teaching, each from its own perspective. I will later describe

the different learning theories in relation to the different approaches to drama education in chapter 2.7.

Since the 1980s, the communicative approach has become increasingly dominant in the teaching of English as a foreign language. Research and literature on the subject have contributed to the spread of this approach. (Pardede 2011:15) According to Spada (2007:272), communicative language teaching is a learner-centered and meaning-based approach to foreign language teaching that emphasizes fluency, comprehension, and message production, rather than correction and accuracy. According to Pardede (2011:15) the communicative approach has also increased the use of literacy in language teaching and learning.

Angelianawati (2019:126) finds drama particularly effective among literary genres in EFL teaching to enhance learners' language learning. The elements of drama, action, dialogue, and non-verbal communication make it very useful in such a learning approach. They support the active participation of learners in the language learning process by placing learners at the center of the learning process. Learners can practice all aspects of language learning through drama exercises.

Although the use of drama in language teaching is recommended and can offer benefits, it is not always without problems. According to Angelinawati (2019:126), the most important way to reduce problems is for the teacher to be thoroughly familiar with the use of drama before the teaching situation.

Drama education in language learning can also be viewed through Kolb's (1984) model of experiential learning. In his model, learning is seen as cycles. The learning event is an evolving and deepening process involving two dimensions of learning: unconscious and conscious understanding. In experiential learning, first-hand experiences provide the basis for learning.

The opening of the learning cycle is important. The facilitator's actions, the initial warm-up, the creation of the learning environment and the setting of objectives all influence whether attention is focused on. (Kolb 1984, Leppilampi & Piekari 1998:9-11, Kupias 2000:16-26.)

The learner's own experience alone does not guarantee learning. Observing the phenomenon under study, consciously reflecting on it, and understanding and conceptualizing it are important elements of learning (Kupias 2000:16.) In addition to

experiential work, it is important to conceptualize and verbalize what has been experienced and to reflect together on the phenomenon discussed.

According to Rauste-von Wright (1997:19), in a constructivist learning process, the teacher must create learning environments that raise questions in the learner and help the learner to construct answers while understanding what is being sought. In drama education in language teaching, the role of the teacher can be seen to be in line with the constructivist learning process. The teacher's work, she argues, is essential to both the pupils' thinking and understanding of the subject matter, and to develop the knowledge and skills needed to understand the subject matter and questions relevant to the subject being studied. I find that in drama, learners can pose questions naturally and different options can be tried out. I think that especially a process drama is a constructivist learning process, where the participants form the storyline as a group with the guidance of the teacher.

## 2.6 Drama approaches in language learning

According to Gallagher (2003:12) there is no single correct pedagogical model for drama education. Kao and O'Neill (1998) and Johnson and O'Neill (1984) have presented drama approaches to language learning. These include Formal, Informal, Closed and Controlled, Semi-Controlled and Open approach. In the following I will discuss the use of these approaches.

According to Kao and O'Neill (1998) and Johnson and O'Neill (1984:158), **the formal drama approach** is the traditional version of drama where a scene is practiced and then performed. **The informal drama approaches** include storytelling, role-play, scenarios, simulations, language games, process-oriented drama activities and spontaneous and prepared improvisations. These two differ in where the focus is. In formal drama, the focus is on the audience. In informal drama, the focus is on the participants. Peter Slade and Brian Way clarified the distinction between formal and informal drama exercises in the 1950s and 1960s. They emphasized the developmental dimensions of drama. Slade and Way argued that drama exercises could enhance creativity, individual awareness, and self-expression. Galvin Bolton, Dorothy Heathcote, and other drama educators shifted the focus of drama education to the importance of drama in the learning process rather than the personal development of pupils. According to them, drama exercises can be designed to develop language skills, to learn the subject matter and to develop pupils' motivation to learn. Their observations on the broad functions and content of drama have contributed to paving the way for



drama to become an independent subject in many countries and for its widespread acceptance as a pedagogical tool.

Kao and O'Neill (1998:5-7) state that **the closed and controlled drama approaches** are often the starting point of drama exercises. Roleplays and scenes are like another version of theatre, but without an audience. Many textbooks contain these role-plays, for example ordering food in a restaurant. The problem with roleplay is that the conversations are often too polished to resemble real life. In reality, the conversations are not perfect. Expressions can be imprecise and vague vessels and may need to be refined later. If a learner has only practiced polished phrases in everyday situations, he or she may be in trouble when using the language in everyday life. However, it may be easiest for the teacher to start with these drills and incorporate others as their skills grow.

Although Kao and O'Neill feel that closed and controlled drama approaches have their place in drama teaching, but they suggest that they could also be a stage to move away from. These exercises help the learner for example with giving the lines to say, so he or she can concentrate on such things as role construction, pronunciation, and movement. Locking one thing down, in this case the text, gives room for other expression and frees the brain from thinking about the next line to thinking about, for example, how the character feels and how to react in each situation. The teacher can choose an approach that is appropriate for each situation, group, and topic to be taught. Language teachers often prefer scripted scenes, roleplays or plays or language games in their lessons when it comes to drama exercises. These belong to the closed approaches.

Moving towards more open exercises, the next step is **the semi-controlled approach**. This category includes improvised scenarios. Kao and O'Neill (1998:9-12) present Di Pietro's scenario in another Strategic Interaction or SI. It was developed to language teaching. It is defined as a thematically coherent event in which participants perform activities that are meaningful to them all. Strategic Interaction goes beyond closed drama approaches and does not start with out-of-context dialogues but divides the lesson into three parts: rehearsal, presentation, and de-briefing (Kao and O'Neill: 1998:9-12).

Kao and O'Neill (1998: 12-16) say that **the open drama approach** is often referred to as process drama. Process Drama has evolved since the 1990s. In the UK, Process Drama is a broader concept and covers almost all educational drama and indicates that drama exercises are not aimed at performance. In America and Australia, the concept of process drama is narrower and more specific and does not include, for example, short, improvised scenes or dramatized stories.

In Finland, process drama is defined more closely to the American and Australian way and is built around a theme, in which the participants have the opportunity to influence the course of events. That is why teaching process drama requires more experience in teaching drama than teaching individual drama exercises.

The techniques of process drama also include the technique of a teacher in a role. According to Kao and O'Neill (1998:110), the teacher's playing the role in front of the class greatly helps the pupils to play their own roles. In my opinion, a teacher can take on a role beyond the process drama and, for example, show how one would play a character in a finished script. This also requires the teacher to engage. In my experience, pupils appreciate a teacher stepping into a role in front of others as well as asking pupils to do so. In this way, the teacher and the pupils are more on the same page.

It is good to be aware of the different ways of defining drama approaches. By studying them, it is possible to draw new inspiration for one's own work and to experiment with different approaches. However, in my experience, more important than whether the teacher knows if a closed or open, a formal or informal approach is used, is the quality of the interaction and the feeling of security in the group. The pupils need to feel that the teacher knows what he or she is doing and is able to guide the group through the chosen drama activities.

## 2.7 Learning theories in relation to drama approaches in EFL learning

Table I below describes how drama education approaches relate to the learning theories described above.

Table 1 The relationship between learning theories and drama approaches

|                                | <b>Communicative Learning Theory</b>              | <b>Experiential Learning Theory</b>                         | <b>Constructivist Learning Theory</b>                             |
|--------------------------------|---|---|---|
| <b>Formal Drama Approach</b>   | Does not support pupil-generated communication    | Provides limited experiential learning                      | Provides limited opportunities for learner-generated construction |
| <b>Informal Drama Approach</b> | Provides space for learner-centered communication | Offers broad opportunities for experientialism in exercises | Provides broad opportunities for learner-centered construction    |

|   |   |  |   |
|---|---|--|---|
| <b>Closed/Controlled Drama Approach</b> | Limited support for the learner's own communication     | Provides limited experiential learning   | Provides limited space for the learner's own construction |
| <b>Semi-Controlled Drama Approach</b>   | Supports the learner's own communication to some extent | Provides a degree of experiential learning                                     | Provides a certain degree of learner-construction         |
| <b>Open Drama Approach</b>              | Based on learner-centered communication                 | Offers broad opportunities for experientialism in exercises and story creation | Based on pupil-created constructions                      |

The Formal Drama Approach primarily uses pre-written material and thus does not support the communication produced by the pupils themselves. For the same reason, the experiential features are limited. The pre-written material does not offer high possibilities for the learner's own construction either.

The Informal Drama Approach offers more possibilities for learner-driven communication than the Formal Drama Approach. It also offers greater opportunities for learner-driven communication and learners' own construction. The approach offers a wide range of experiential features.

The Closed and Controlled Drama Approach can offer greater variation than the Formal Drama Approach, but the outcome of the drama activity is predetermined. It thus offers limited potential for learners' own communication. The opportunity for experiential learning is equally limited. There is similarly limited freedom for learners' own construction, as the variables of the drama are closed.

The Semi-Controlled approach supports the learner's communication more than the closed and Controlled Approach. It offers experiential learning opportunities and provides possibilities for learner's construction.

The Open Drama Approach is based on learner-centered communication and is not possible without learner participation. It offers broad opportunities for experiential learning through action and story creation. The actors create the content of the drama activity entirely or based on given variables, such as an initial story that sets the collective narrative in motion.

### **3 AGENCY**

This chapter discusses the concept of agency from the perspective of drama education in EFL learning. Intersubjectivity is discussed as a complementary concept to agency.

#### **3.1 Defining the concept of agency**

The concepts of selfhood and agency have always seemed inherently intertwined. Yet agency has been much more difficult to define. According to Vitanova, Miller, Gao and Deters (2015), agency can be considered as one of the many facets of the self. Wright (2011:112) on the other hand thinks that agency involves an ability to generate change and can be considered a property of all animate beings.

Vitanova, Miller, Gao and Deters (2015) also note that the concepts of autonomy and agency seem to be intertwined. However, they argue that agency has been much more difficult to define. The nature of agency has been considered since the Enlightenment. They argue that the essence of the self is autonomous and rational, and they refer to agency as different forms of individualism and autonomy. They also argue that agency arises from the autonomy and rationality of the person, and they argue that agency has been associated with consciousness since the time of Aristotle. Hermans, and Hermans-Konopka (2010: 11) have written about dialogical self-theory and refer to agency as a source of originality that is part of the production of subjective meaning.

Vitanova, Miller, Gao and Deters (2015) state that most Western perspectives on agency are based on deliberate, informed choices and actions that are also inherently moral. Various disciplines have seen agency and identity as intertwined. Not all actions performed by humans are signs of agency, but the relationship between subjects and action and experience are important factors in defining agency. According to

Kögler (2012), agency requires subjects to act consciously and intentionally and to be reflexive.

Agency is strongly linked to self-interest and self-motivated action. According to Weedon (1997), the term subjectivity used by feminist poststructuralism is also used in applied linguistics. From a linguistic perspective, subjectivity emphasizes the linguistic, discursive nature of the self, as different discourses offer different positions to subjects. There are also other postmodern approaches, such as Foucault's (1982) and Lacan's (1977), which see the concept of the self as constructed through language and take into account underlying power structures. Vitanova, Miller, Gao and Deters (2015) (2015) point out that postmodern approaches to agency have also been criticized for blurring the role of the individual in the face of social structures and adopting a relational perspective.

Vitanova, Miller, Gao and Deters (2015) state that sociocultural perspectives focus on the complex interactions between communities and individuals, cognition, and experience, and between people. They conceive agency and self as autonomous and individual phenomena. They are seen as the result of inter-subjective processes in sociocultural approaches. Vygotsky's sociocultural theory (Vygotsky and Cole 1978) and Bakhtin's dialogism (1984) have influenced sociocultural perspectives and emphasize the mediated nature of agency. In these theories agency and cognition can be seen as developing in groups rather than in individuals alone, like language, which is created and used in social relationships. According to Bakhtin (1984) there are no neutral words, but all words are shaped by the contexts in which they are socially charged. According to Vitanova, Miller, Gao and Deters (2015) cultural anthropologists have taken inspiration from the ideas of Vygotsky and Bakhtin in explaining the development of agency and argue that identity and agency are socio-historical constructs. Sociocultural anthropologists define agency as the capacity of humans to act reflexively and purposefully in relation to others, to shape and reproduce the world in which they live and in which different ways of acting are possible.

According to the linguistic anthropologist Ahearn (2001: 112-113), the socio-culturally mediated ability to act is called agency. According to him, reflective and purposeful agency enables people to recreate their agency or to imagine how they might act. Language plays a central role in defining agency and, according to Ahearn, language is a form of social action.

Wright (2011:111-112) states that in the world of education, agency emphasizes seeing children and young people as intentional and active in creating their identities, rather

than as passive recipients or 'objects' of external activity. From the perspective of drama education, the concept of agency emphasizes the benefits of meaningful action and active participation enabled by drama. According to Wright, theories of agency are widely spread in drama education. However, agency can also be seen as too individualistic and focusing solely on the self. In Wright's view, agency exists also in relation to others.

A distinction can be made between the realization of agency and action motivated by personal interest, and this has been problematized by considering the identity of the actor. Korsgaard (2009) argues that an actor's identity is not the same as a person's identity. According to him, the actor is in control and aware of the criteria by which he or she acts, and thus the actor can also partly decide who and what he or she wants to be in drama.

However, Wright (2011:112) notes that agency is not always solely a good thing, nor is it entirely individual. It can be limited in many ways. Wright sees that unrestrained agency can turn into selfishness. He thinks that structures or systems are important in limiting selfishness. In his views drama education provides a model of applying agency in a way that takes others into account. The actions of participants within drama activities receive feedback from other participants in the world of drama. In this way, awareness of self and others develops together through the framework of drama.

### **3.2 Intersubjectivity - agency at work**

Wright (2011:111) sees intersubjectivity as a concept that relates to agency. According to Kögler (2012:47), the theory of agency needs to incorporate and reconstruct the intersubjective foundations of agency. Wright (2011:112) refers to intersubjectivity as social elaboration of subjectivity and "agency at work". According to him, intersubjectivity emerges through interaction and helps us to understand the impossibility of isolated individuality by emphasizing interaction.

Intersubjectivity implies the sharing of thoughts, feelings, and linguistic meanings, in other words the content of experience, between several subjects. It is a complex phenomenon, or even a set of interrelated phenomena, which concretizes the meaning of being human. It interweaves genetic, neural, experiential, and behavioral processes. (Zlatev et al. 2008: 1,12)

Affective interactions between baby and caregivers through gestures and expressions are called primary interactions. In early childhood, the capacity for interpersonal interaction and intersubjective understanding develops through bodily practices. Even before the age of four, emotional, sensorimotor, perceptual, and non-conceptual practices emerge. (Gallagher and Hutto 2008:22)

Viirret (2018) defines the concept of intersubjectivity in the context of drama education and philosophical reflection. She also draws on the perspectives of Merleau-Ponty, Husserl and Buber. To her, intersubjectivity is about shared understanding and experiences in the context of drama and the stream of interaction. She sees intersubjectivity as a phenomenal reality and an innate capacity. In the interaction of drama education, intersubjectivity is a key phenomenon, according to her.

Learning does not take place in a school environment in a vacuum and without other participants. Shared agency in action can also be referred to as intersubjectivity. In this shared agency the social bonds become a powerful way of attributing meaning and knowing oneself and he calls this intersubjectivity. It reveals the power of drama in contributing to young people's way of constructing their learning identities and meaning making. Wright (2011) describes the concepts of agency and intersubjectivity in drama as specific forms of collective and social action in which the personal and the social are inextricably linked.

## 4 FRAMEWORK FOR THE MATERIAL PACKAGE

In this chapter, the objectives of the material package, the target group and the different exercise groups are described. Assessment is discussed as well. The support provided by the material package in relation to the Nation's (1996) four strands of language learning is also presented.

### 4.1 Objectives of the material package

The material package can be used to meet many of the curriculum objectives for the English subject. Table 2 below summarizes the support provided by the drama exercises in the material package in relation to the curriculum objectives for A syllabus in English in grades 3-6. The objectives are divided into five categories (NCC, 2014). I will also briefly look at the transversal competences for which the content of the materials package can be considered to support the learner.

Table 2 Support provided by the material package in relation to the curriculum objectives for A syllabus in English in grades 3-6 (NCC 2014, 14.4.3).

| <b>Component identifier and the title of the component</b>      | <b>Support provided by the exercises in relation to the objectives of the curriculum</b>  |
|---|---|
| O1-O4<br>Growing into cultural diversity and language awareness | The exercises support the learner's perception of the linguistic environment O1, appreciation of linguistic and cultural diversity O2 and linguistic reasoning O3 |
| O5 and O6<br>Language-learning skills                           | The exercises support pupils' participation in creating a supportive learning environment and learning  |



|                                   |  |
|-----------------------------------|--|
|                                   | together O5, support pupils to develop their language skills in a courageous way and to find appropriate language learning methods O6  |
| Evolving language proficiency:    |  |
| O7-O9<br>Interaction skills       | The exercises support the learner's interaction in a wide range of situations and encourage continued communication despite interruptions O7, encourage the maintenance of communication situations using a variety of communication strategies O8, provide opportunities to practice a variety of social situations, support the cultural appropriateness of the learner's communication O9 |
| O10<br>Text interpretation skills | The exercises support the learner to find different comprehension strategies in spoken and written texts of different levels O10   |
| O11<br>Text production skills     | The exercises provide opportunities for the learner to produce spoken and written texts in a range of topics O11   |

The content of the material package supports learning in all the areas mentioned in table 2. In particular, the contents of the material package support the objectives in the areas of developing language skills O7 to O9, interaction skills. In terms of the transversal competences identified in the curriculum, the material package most strongly supports the objective of cultural competence, interaction, and self-expression T2. (NCC, 2014)

The exercises in the material package are structured to suit a wide range of language proficiency levels. This allows teachers to use the contents of the material package in primary grades 3-6. The exercises can be returned to several times, providing a positive experience for the pupils as their skills increase and they become familiar with the technique of the exercises. New content can be learned using the same exercises. The exercises in the material package start with the easiest to learn. The following exercises are ready to be learned once the pupils have mastered the simplest ones. Not only the individual but also the group learns to work together in drama situations as the exercises progress.

## 4.2 Target group

The exercises in the material package are designed for group activities in primary school A syllabus in English in grades 3-6. The exercises can also be used at other grades, but as a whole the material package best meets the learning objectives for grades 3-6.

Teaching drama exercises requires professional skills on the part of the teacher. These skills will grow as the exercises are taught. Drama exercises can be used with all types of groups, but if the teacher is new to using drama exercises, it is easiest to start with smaller groups. As the teacher's skill level increases, it is possible to move on to larger groups. It is easier to carry out the same exercise in a large group when the teacher is technically familiar with the exercise and has experience of leading a drama exercise. When the exercise is new to both the teacher and the group, it requires patience and clarity.

The material package is designed to allow for the application and consolidation of the exercises presented in it. To this end, the exercises are accompanied by examples of variations, which provide guidance on how to adapt the same exercise to the needs and skill level of the group. Teachers who have used drama activities more in their teaching can also experiment with their own variations based on the exercises described. The exercises are accompanied by examples of variations that can be used to deepen the exercises.

The drama exercises have been designed in such a way that the differentiation of the pupils can be achieved within the framework of the exercises. The level of language learning can be considered in the exercises so that it is possible to participate in the exercises using both simple expressions and more varied language. Many of the activities can be attended non-verbally, so that pupils can practice listening and understanding the language. In all cases, the exercises support the development of language and social participation in a variety of ways.

Many primary schools have three lessons of English per week in some grades instead of the usual two hours per week. I would recommend the material package for use with these grades in particular. By using one lesson a week for drama education for the whole school year, the teacher has enough time to go through the whole package. If there is no extra weekly lesson available, I recommend that approximately 15 minutes be set aside at the beginning of the lesson for drama exercises.

### 4.3 Types of activities

The material package is a collection of drama exercises that support the teaching and learning the English language in primary school. Participating in drama education and reading aloud a drama text is a new task for some pupils. According to Parkinson and Reid Thomas (2000, 122-124), the teacher should take into account that pupils participate as fully as possible, and the teacher should be flexible if the pupil has challenges in participating. Forcing leads to no good, and there is much to be learned from being an audience or director.

Drama exercises are like folk songs or folklore, spreading as people encounter and teach each other exercises they have tried and tested. Sometimes a drama teacher or a drama group will make their own applications of them, and so the exercise passes on with some modification. I have joined this canon of exercise modifiers by adapting familiar drama exercises to make them more suitable for language teaching. I hope that the users of the exercises will embrace them and adapt them to their own use, thus continuing the evolution of the drama exercises. I have encountered the exercises I use in the material package while studying drama education and applied theatre. It is difficult to know who originally invented the exercises, as they are so widely used. It has often happened that I have learned a slightly different version of a familiar exercise later, and after a while a third different version.

In my experience, it is a good idea to try to progress gradually with drama techniques so that pupils do not feel that they are being asked to do the impossible. I think this gradual progression serves the whole group. In the case of a situation where a new pupil joins a group who has made progress in drama techniques, the gradual progression can also be applied to them, or if the pupil is finding it difficult to engage in drama techniques.

The exercises have been designed using Nation's (1996) "The Four Strands of Language Learning" model, which covers the areas of language learning. The following table shows how the exercises in the material package respond to the strands. The model includes the following components: Meaning Focused Input, Meaning Focused Output, Language Focused learning, and Fluency Development. The types of exercises described in the materials package serve all the components in the ways described below.

Table 3 Support provided by the material package in relation to the Nation's (1996) four strands of language learning.

| <b>The Four Strands of Language Learning</b> | <b>Content of the strands of the Nation's Model</b>  | <b>Focus of the exercises in the material package</b>   |
|--|--|---|
| <b>Meaning Focused Input</b>                 | Listening and text comprehension   | The exercises in the material package emphasize listening   |
| <b>Meaning Focused output</b>                | Learning through speaking and writing  | Emphasis on practicing speaking   |
| <b>Fluency Development</b>                   | Practicing fluency in all aspects of language learning   | Fluency Development is part of all exercises. The exercises focus in particular on listening and speaking fluency |
| <b>Language Focused Learning</b>             | Learning with an awareness of language aspects such as grammar, vocabulary, spelling, pronunciation, and discourse | Practice of vocabulary, pronunciation, and discourse.   |

The following paragraphs describe the types of exercises included in the material package: Warm-up drama exercises, Basic drama exercises, Scenes through text, Exercises on emotional expression, Physical exercises and mime, Group-based process, Exercises for building a character and Process drama.

### **Warm-up drama exercises**

The purpose of the warm-up is to orient pupils to the use of drama methods. The material package includes three warm-up drama exercises. These exercises that are in the material package are suitable for repeated use either individually or by using several of them. Warm-ups are an important part of drama activities.

### **Basic drama exercises**

The material package includes three basic drama exercises that introduce the user of the material to the use of drama exercises in more depth. These exercises can be used both individually and as part of storytelling and process drama. The exercises are low-

threshold exercises that lead the learner from easily produced still images towards acting. These exercises also teach how to tell a story using frozen images, which can be brought to life when needed, leading almost unnoticed into the world of acting. The aim is to provide tools for basic drama exercises and to progress from frozen images to physical expression. Another key objective of these exercises is to learn to find the beginning, the middle, and the end of stories.

### **Scenes through text**

There are two exercises labeled “scenes through text” in the material package. These exercises that can also be used both for the texts in the textbook and also for process dramas, drama projects and pupils' own texts. These exercises are also suitable for interactive use with texts set by the group. In these exercises, the text is approached without prejudice, for example by reading only every third sentence or by reading only the questions. The aim is to learn to look at the text through different eyes and to discover new meanings. In these exercises, the text is the material for the exercise, which can be creatively modified during the exercise. Physical exercises are also combined with the presentation of the text. It liberates expression.

### **Exercises on emotional expression**

Emotions are part of the drama exercises. There are two exercises in the material package that present the emotional expression. It may be easier to practice their expression of emotions separately from the scene work at first. Emotional exercises practice the expression of different emotions. After these exercises, it is easier to add emotional expression to a scene being rehearsed.

### **Physical exercises and mime**

The material package includes two drama exercises that introduce the user of the material to physical expression and mime. Physical expression is an essential part of drama work. These exercises also work well for those who find it challenging to produce English. The mimic exercise aims to accurately reproduce activities that are familiar from everyday life. The aim is for pupils to learn to express themselves with variety and accuracy in drama exercises.

### **Group-based process**

The exercise called group-based process offers guidance on the process of using pupils' ideas as the basis of drama. It is included in the package, especially aimed at more advanced teachers using drama, or when other exercises have been used to increase the teacher's competence in guiding the drama process. The aim is to create drama units based on pupils' ideation using the tools provided.

### **Exercises for building a character**

The two character-building exercises can be carried out for any character to be played. These exercises support the deepening of the character to be played as part of the drama activity. The aim is for pupils to learn how to create a variety of characters as part of other exercises and drama activities.

### **Process drama**

The exercise called process drama is aimed at upper grades in primary school. The process drama starts with a beginning story. The techniques learnt in the previous exercises are then implemented in the framework of a narrative. The aim is to provide a rich learning experience in which pupils can make extensive use of their imagination.

## **4.4 Assessment**

The assessment of pupils' learning when using the material package is based on continuous assessment. The objectives of learning through drama activities are in line with those described in the curriculum (NCC, 2014). For each of the objectives to be assessed, the curriculum defines a criterion of good performance, with the exception of O2, which is related to motivation and is not used as a basis for grading.

The skills developed through the exercises in the material package are reflected in particular in the development of oral language skills, comprehension and vocabulary. The skills acquired in the exercises are demonstrated, for example, in oral examinations, in the assessment of listening and reading comprehension or in other numerical outputs.

## 5 DISCUSSION AND CONCLUSION

In this chapter I discuss the design of the material package and how the theories I have used to support the use of the material package in EFL learning. In conclusion, I discuss the implications of the background material for the design of the materials package and the exercises. I will also evaluate how I have succeeded in designing the material package and how the theoretical background can be seen in the exercises. I will also evaluate and reflect on the usability of the material package in teaching.

Using and learning a language also requires situations where other people are present. Communicating with others involves speaking, listening, writing, and reading. It includes verbal and non-verbal communication (Nation 1996). It was these ideas that initially led me to become interested in implementing a material package to support the combination of drama education and language learning, and the need for it.

In learning English, it is also important to learn about the cultures in which it is used and how to place words so that the message is understood in the desired way. By practicing using the language in drama situations, it is possible to experience what it feels like to use the language in a real situation. The exercises in the material package will give pupils plenty of experience of using language in different situations. Immersion in a drama situation gives learners more than just reading lines in a particular order. It allows them to interact with others in the target language. I wanted to take into account the importance of interaction in the exercises in the material package and to provide a basis for different levels of language users to use their language skills in a drama context through the exercises.

Drama can be approached from many angles and can be divided into different categories, some of which overlap. Drama can be literature, performing arts (Parkinson and Reid Thomas 2000) and part of education (Kao and O'Neill 1998). Drama

education, on the other hand, can include both formal and informal and closed and open drama (Kao and O'Neill 1998). The use of drama is supported by communicative (Angelianawati 2019; Pardede 2011; Spada 2007), experiential (Kolb 1984; Kupias 2000) and constructivist learning theories (Rauste-von Wright 1997). Drama education can also be a versatile tool in language teaching.

Textbooks and workbooks are important and have their place in language learning. However, language is not just written communication, and drama education can help pupils to learn especially through spoken situations. On the other hand, bringing a drama context around the writing of a story can also get learners' creativity flowing and make writing feel like self-expression rather than a forced task. The material package also includes writing exercises to be carried out as part of the drama exercises. In my work as a teacher, I have found that the experience of the drama exercise helps pupils to write. The experience itself gives wings to the imagination and makes writing easier than starting from scratch. I have taken this aspect to account in the exercises in the materials package and have been successful in creating opportunities for creative writing where the threshold for writing is low.

The pupil's agency includes the idea that the she or he is able to see the possibility of action and act self-directedly as part of the situation and interaction. The use of drama exercises in language teaching is an excellent way to support learner agency. It is important that learners feel ownership of their learning, and this happens when agency is reinforced. Drama exercises inherently involve learner agency. It is not possible to implement them without pupils' participation. Therefore, I have chosen exercises that support the pupils' agency as much as possible. On the other hand, agency in drama exercises also deepens when drama skills are learned. I think that pupils need support in learning agency as well as in learning drama exercises and language. For these reasons, the material package is structured in such a way that as the exercises progress, they further deepen the construction of the agency. The group process and process drama are the most supportive of pupil and group agency, but before implementing them, a few basic exercises need to be learned. Just as before creative writing, you need to learn how to write words.

The idea of the postmodern era which is presented in the introduction, and its demands on education, supports the integration of drama into language teaching by teaching pupils the skills they will need in the future. By carrying out the exercises in the material package, pupils will learn to brainstorm and plan drama content and stories, and to complete their plans with others. All these are important workplace skills that emphasize self-direction and teamwork.



On the other hand, this moment is also valuable, not just the future. It is important to provide education where learners can experience agency and participation. As such, it is valuable if learners enjoy language lessons and find the content meaningful. It is important that they feel that the words, phrases, and skills they learn have a use in their lives, and not just in the future as adults, and that they learn to form their own sentences according to their own ideas. In my material package, I have taken into account the development of pupils' own choice of topics and ideas, so that they feel that the content they are learning is relevant to them.

In addition to the benefits of language learning, drama helps learners to learn empathy, consideration of others, acceptance, and refinement of their own and others' ideas. Such teamwork skills are important for learners now and in the future. It is important to learn how to negotiate and to see the impact of choices in a safe space. When a character in a drama makes a choice, the character also experiences the consequences of that choice, but the pupil playing the character does not have to bear the consequences of the character's choices in the real world. The learner has the protection of the role and, behind it, the opportunity to evaluate their own and others' actions. Comprehensive and linguistic skills of emotional expression and interaction as described above can be practiced by using the emotional expression exercises in the material package.

In leading drama exercises, the teacher also often takes on a different role from the one he or she would otherwise perform in front of the class. Using the exercises included in the material package also gives the teacher the opportunity to experiment and explore different ways of interacting with pupils. The teacher's role is to be the initiator and facilitator of the activity rather than the traditional teacher. The teacher can also take on a role, either as a teacher in a role or by giving an example performance, for example before a warm-up. In my experience, learners find the teacher's involvement important and dare to throw themselves in when they see the teacher's example.

In designing the material package, I have found it challenging to bring enough knowledge to the teacher to lead and facilitate drama exercises. Facilitating drama exercises is actually not difficult using the instructions in the material package. However, there is no one right way to lead these exercises, it requires teachers to be involved and use their own personal touch. Every teacher who works with the exercises learns this quickly when they start implementing the exercises in the material package.

It is important that the teacher creates a warm and accepting atmosphere in the group. This enables learning to take place and helps the exercises to run smoothly. The teacher should also be prepared to be flexible and find alternative ways of participating if someone finds it difficult to take part in a drama exercise. A skilled instructor can allow for gradual participation in the exercises, perhaps by first saying one word and then making a gesture or participating non-verbally. In the process drama, the teacher also gives in to the story and trusts the ability of the group and the pupils to solve problems. In this way, the teacher can verbally instill the learner's faith in his own problem-solving ability and support it.

I have chosen familiar drama exercises for the materials package on the basis that I have been able to adapt them to work for language teaching in primary schools. I have excluded techniques that rely almost exclusively on improvised speech, because that is a skill that the pupils are still learning in primary school. I have favored exercises that involve physical expression or other aspects of drama that will carry the expression.

I decided to start the compilation of the material package of exercises from the classification of drama exercises. This choice presented challenges in articulating the language competence trained. Compiling the exercises into exercise cards facilitated this and allowed for a better identification of the language competence trained.

There were many steps in putting together the materials package. I started by writing several exercises for emotional exercises, sound exercises and physical exercises. Those exercises were good in themselves, but I didn't know how to word them in terms of language learning and what was important in them from a language learning point of view. I left the sound exercises out and some of the physical and emotional exercises because I did not have time to make them relevant to language learning. In the future it would be interesting to adapt them to suite the needs of language learning.

When designing the material package, I recognized that many drama exercises are based on improvised speech, which cannot be produced by a foreign language learner in the same way as by a native speaker. I wanted to include other elements of drama that would support the language learning in the exercises selected for the material package. Other elements of drama, such as physical expression and emotional expression, can tell what the actor cannot say in words, or support what the actor says in simple words. The strength of drama lies precisely in the simultaneous presence of several different elements in the same scene.

One of the exercises in the material package differs from the others in its form. It is called the Tale of Lost Joy and it is a process drama exercise. It's a series of exercises that are done within the framework of a story. It takes four lessons to complete. Process drama typically proceeds using exercises familiar from other drama exercises. I have done the same and used exercises familiar from the material package in the process drama. I have written the framing story of the process drama. However, I chose to include the process drama in the material package because I also wanted to include an exercise in to deepen drama skills. It is especially aimed at language teachers who want to explore teaching through drama in more depth.

In general, process drama is little used in language teaching. I think the reason is clear: its use requires more drama education skills from the teacher than the use of individual exercises. Therefore, I think it is essential for the teacher to first become familiar with the drama exercises and gain experience in carrying them out.

The process drama exercise included in the material package is built the way that it includes a suggestion of how it could be run. However, a teacher leading the process drama several time can also incorporate other drama exercises presented in this package to help carry the story, deepen the theme or characters. Therefore, facilitating a process drama already requires some knowledge of how to lead a drama, but also listening to the group, flexibility, and courage.

I think that engaging in process drama gives more than working on individual drama exercises. It's like a shared journey with the teacher and the class. The process drama is placed in the material package, in relation to the other exercises. I wanted to give a ready-made model of how to place the drama exercises in a narrative format. Instead of individual exercises, multiple exercises can be used to create a longer lasting and more purposeful entity. The process drama makes it possible to better observe how pupils learn language as a result of participating in the process.

Process drama typically starts with an initial story or situation. The facilitator then leads the group through various exercises that support the story and bring out different aspects of the story and its characters. The experience is different for each group and each participant. The group's shared motivation is reflected in the progression of the story, and the individual writing and other personal tasks deepen the story and characters on a personal level.

Based on my own observations, an important fact guiding the learning tasks and the use of drama education in language learning is the level of language proficiency of the

pupils. This limits the adaptation of drama practices. It also includes meaningful opportunities to support learning. This has influenced the exercises selected in the material package, and the contents of the exercises have been designed with language development in mind. For example, the use of tenses in a drama scene is something that does not need to be considered in drama education when using learners first language. The use of the past tense is not learned until the 6<sup>th</sup> grade, and for this reason I have not included exercises that would require narration in the past tense.

The exercises in the material package are suitable for use with different levels of pupils and groups, as they can be varied and adapted. The material package includes suggestions for variations. At the beginning of a language learning pathway, drama can be used, for example, to develop basic vocabulary. Drama does not necessarily require linguistic expression, but the understanding of concepts can be reinforced through sound and movement. An example of this is animal vocabulary, which does not require oral knowledge of the word bear, but recognition of the word can be practiced by asking pupils to move like a bear.

Drama education offers many opportunities to learn new things. If an open drama method reveals an issue, concept or expression that is not yet known, the teacher can name and teach the pupils new concepts and words. Similarly, reinforcement of learning is, in my opinion, one of the key ways in which drama education allows learners to strengthen their own language skills through interaction.

Drama also offers a great way to practice language in context, since all the situations are possible to act through drama. Drama also offers pupils a way to create their own worlds with the teacher acting as a facilitator. In drama, learners have more active role than in many other classroom activities. Without their participation drama situation does not exist.

There are many advantages to using drama in language teaching. However, using drama techniques requires the teacher to be familiar with them. Therefore, I think it would be important to offer language teachers the opportunity to study drama education and practice teaching with drama during their studies. Newly qualified teachers have a considerable amount to learn at the beginning of their careers, and it may seem too challenging to study drama methods and practices on their own, alongside everything else. If a teacher already had some experience in the subject, the threshold for using drama techniques would probably be lowered and the teacher would be more likely to experience success in teaching through drama, as he or she would not

have to make all the mistakes but could learn from the advice and good practice of others.

I could further improve my material package by improving its layout. I think it is currently clear and designed so that the teacher can print out the exercises they are using, and it works as a black and white printout. On the other hand, my choice of a black and white layout means that the layout is not eye-catching. I could also develop different signs and symbols that would give a lot of information about the exercises at a glance.

It would also be interesting to expand the material package to include more exercises that I could adapt to suit language learning. I could also include more process dramas. Writing the process drama for others to follow was an interesting and instructive challenge. I believe that drama exercises are best learned in real life by trying out the exercises. Then the written version of the exercise serves as a note of what has been done. It was challenging to write down the process drama without being able to do it with the teachers who are using it. If it were possible to hold a training session on the exercises in the material package for teachers, I could further develop the exercises based on teachers' feedback. I believe, however, that it is also possible to implement a process drama based on the written version if the teachers have experience in implementing drama exercises. The work on the material package has inspired me to make writing process dramas part of my work.

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## APPENDICES

### APPENDIX 1

#### Material package

For the teacher using the material package

This material package is intended for teaching English at primary school level for grades 3-6 and contains drama-based exercises. The drama exercises progress according to the different aspects of drama education, starting with individual exercises and ending with process drama. The process drama framework uses many of the exercises presented earlier. I have aimed the toolkit at teachers who have some experience in leading drama exercises. However, a newcomer can also benefit from the exercises.

I have learned the exercises I use from my studies in drama education and applied theatre and adapted them to suit language teaching. The exercises can be used on their own, but each teacher can further adapt them for their own use and for their own groups of pupils, as teachers often do when adapting teaching materials to suit their own teaching. The exercises can be done one at a time, for example at the beginning of a lesson, or as a whole drama lesson, or perhaps as a section on learning English through drama. When implementing the exercises, the teacher does not need to proceed systematically from start to finish, but each teacher can choose the exercises that suit his/her group, the content to be taught, his/her own interests and the language skills of the pupils.

Making a drama contract is an important part of drama work. It is also good to do it before individual drama exercises, but it is especially important before starting a process drama. It is important that the process is safe for everyone. It means agreeing on the rules of the drama exercises in advance. At the shortest it can be as simple as "Let's respect each other". Depending on the group, other things can be added that the group feels need to be agreed or that the teacher wants to highlight, such as "Let's listen to others".

The material package can be printed in its entirety or just the exercise being used at any given time. For each exercise there is an exercise card that can be printed out and taken to a lesson.

## 1. Warm-up drama exercises

### 1.1. Name clap

|                                    |   |
|------------------------------------|---|
| <b>Name of the exercise</b>        | <b>Name clap</b>  |
| <b>Duration</b>                    | 10-15 minutes   |
| <b>Language competence trained</b> | Oral activity, interaction  |
| <b>Aim</b>                         | Getting to know each other, getting to know drama activities  |
| <b>Description</b>                 | <p>Participants introduce each other using their names. Introductions are passed on to the next person by shaking hands, making eye contact, and saying that person's name.</p> <p>Example:<br/>"Your name is Sofia"</p>  |
| <b>Preparation</b>                 | Participants stand in a circle. Each participant takes a turn to introduce him/herself. The group stands in a circle, including the teacher, and each person takes a turn saying their name. "My name is..."  |
| <b>How to get started</b>          | <p>After a round of introductions, the teacher introduces someone, claps his or her hands and says the person's name "Your name is...". That person looks at another person, says his/her name and claps his/her hands "Your name is...".</p> <p>This is continued until the names are quite well remembered.</p> |
| <b>Variation</b>                   | When the exercise starts to go smoothly, two circles can be made, and the same exercise can be continued. When someone says the wrong name or reacts slowly, they join another circle. This keeps everyone in the game the whole time.  |
| <b>Note</b>                        | This exercise is a good way to start the school year with a new group when not everyone knows each other yet. This exercise takes about 10 minutes or more, depending on whether the group is already familiar with it and how many variations are used.  |

|  |  |
|--|--|
|  | <p>In the more complex version, the pupils have to say a name of another person than who they are looking at. (It must be the name of someone in the group). "Your name is not...". So, saying the right name is a "blunder".</p> <p><b>Development:</b></p> <p>Later, this same game can be played with names of colors, animals, furniture, etc. Then the teacher looks at someone standing in a circle and says one of the words. The next person goes on to say a different word to a different person. The same word must not be said in succession. In this way, the familiar name game that was initially taught becomes a good vocabulary practice</p> |
|--|--|

## 1.2. I am a tree

|                                    |   |
|------------------------------------|---|
| <b>Name of the exercise</b>        | <b>I am a tree</b>  |
| <b>Duration</b>                    | 10-15 minutes   |
| <b>Language competence trained</b> | Vocabulary, oral activity, interaction  |
| <b>Aim</b>                         | Getting to know drama activities, learning to work as a group. This exercise works well for vocabulary practice, to help build group cohesion and to encourage oral expression.   |
| <b>Description</b>                 | A group exercise using words and body language.   |
| <b>Preparation</b>                 | Divide the class in groups of three pupils.   |
| <b>How to get started</b>          | One pupil makes a position of a tree and says, "I am a tree". The next pupil goes along to complete the picture and comes up with what or who he/she could be in it and says for example "I am a bird (on a tree branch)" and makes a position of a bird. Then third pupil comes along to complete the picture, for example "I am a baby bird (learning to fly)". The first to arrive (i.e., the tree) chooses which one stays in the picture. Then a new image is formed, starting with the one chosen, for example "I am a bird". |
| <b>Variation</b>                   | The activity can also be done with the whole group. In that case the first three pupils stay in the image and the 4 <sup>th</sup> pupil,  |

|             |  |
|-------------|--|
|             | the 5 <sup>th</sup> pupil... and all the rest of the class come one by one to complete the picture.  |
| <b>Note</b> | This is a suitable exercise for brainstorming, going through vocabulary or a chapter from the textbook. The technique doesn't require much talking, just saying "I am..". More advanced pupils can choose to define in more detail what kind of a tree or a bird they are. |

### 1.3. Throwing an angry monkey

|                                    |  |
|------------------------------------|--|
| <b>Name of the exercise</b>        | <b>Throwing an angry monkey</b>  |
| <b>Duration</b>                    | 10-15 minutes  |
| <b>Language competence trained</b> | Oral activity, interaction, receiving and sending a message  |
| <b>Aim</b>                         | Developing observation skills, getting to know drama activities, learning to work as a group, mime   |
| <b>Description</b>                 | Activity uses mime and sentences learned beforehand.   |
| <b>Preparation</b>                 | The teacher and the pupils stand in a circle. The teacher says that s/he is about to throw an angry monkey and encourages pupils to experiment together how one could mime holding an angry monkey in their hands.   |
| <b>How to get started</b>          | The teacher sets the angry monkey into motion by throwing it to a pupil in the circle and says: "Here comes the angry monkey". The receiver makes eye contact with someone in the circle and names the object (the angry monkey) and throws it to that person.<br><br>The exercise continues until it runs smoothly.   |
| <b>Variation</b>                   | When this runs smoothly, another animal can be set in motion, such as a flying cow. So, there are two animals going around at the same time.<br>When throwing it, say: 'Here comes the flying cow' and mime it accordingly.<br>If the exercise works well with two different animals, a third one can be set in motion at the same time, e.g., a nimble mouse. |

|             |  |
|-------------|--|
| <b>Note</b> | It's a good idea to choose different kinds of animals so that they don't get mixed up easily. If an animal "gets lost" (it is not thrown around anymore) the teacher or whoever notices it, can put the animal back on the move. |
|-------------|--|

## 2. Basic drama exercises

Can be used with beginners of drama and language studies and as a part of a process drama or a group-based process.

### 2.1. Statue or frozen image with countdown

|                                    |   |
|------------------------------------|---|
| <b>Name of the exercise</b>        | <b>Statue or frozen image with countdown</b>  |
| <b>Duration</b>                    | 10-15 minutes   |
| <b>Language competence trained</b> | Comprehension, vocabulary, interaction  |
| <b>Aim</b>                         | Developing general drama skills, learning to work as a group, co-expression, physical expression. Exercise teaches how to understand and express a message bodily and holistically with others.   |
| <b>Description</b>                 | In this exercise, pupils work together to create a physical statue or frozen image. A statue is an object and frozen image is a stopped moment in time. In a statue, pupils work together to form a single object. In a frozen image, pupils form a non-moving image of a situation at a particular place.  |
| <b>Preparation</b>                 | Divide the class in groups of three to four pupils.   |
| <b>How to get started</b>          | The teacher says what kind of a statue or frozen image is made, for example "a slide" and counts down 5,4,3,2,1,0. At the same time, the group quickly negotiates how to make a statue or a frozen image of the given object or instruction. If the technique is new to the pupils, the teacher can help by suggesting e.g., "Two of you can form a staircase and one a slide". |

|                  |  |
|------------------|--|
|                  | When the counting stops, the statue or the frozen image is complete. The countdown helps to trust the first idea and let it go.  |
| <b>Variation</b> | This is a good exercise to practice the vocabulary the pupils have just learned or have had as homework. It is also good in revising a larger vocabulary, for example what has been learned in a unit in a textbook or during a semester. It can also be done after reading a chapter from a textbook. The teacher can take the main events in a chapter as frozen images. |
| <b>Note</b>      | First it is worth doing very physical things for example a table, a chair, a mountain, a school, an amusement park, a football game, etc. They are easier to form as a group. Then expand to more complex ones as the group develops.  |

## 2.2. Frozen images come to life

|                                    |  |
|------------------------------------|--|
| <b>Name of the exercise</b>        | <b>Frozen images come to life</b>  |
| <b>Duration</b>                    | 10-15 minutes  |
| <b>Language competence trained</b> | Oral activity, vocabulary  |
| <b>Aim</b>                         | General drama skills, learning to work as a group, acting  |
| <b>Description</b>                 | Short, acted scenes based on pre-established frozen images in the previous exercise.   |
| <b>Preparation</b>                 | The activity is used as a continuation of the previous exercise. The exercise is practiced in the same groups.   |
| <b>How to get started</b>          | Frozen images created in the previous exercise can also be brought back to life. The teacher goes around the classroom and chooses a group to bring the frozen image to life, then rings the bell or claps his/her hands. The frozen image comes to life for a moment, meaning that the pupils act out a short scene. About ringing the bell or clapping hands, the pupils freeze again in the position they are in. The others keep their positions remain in their own groups while one group is acting. The absence of an audience makes it easier for pupils to dare to express themselves through acting. |

|                  |  |
|------------------|--|
|                  | <p>After the first group, the teacher repeats the same procedure with the other groups. The first few times the acting time can be very short, just a few seconds, and can be extended later as the pupils get used to acting.</p> <p>The teacher can also ask which group wants to be brought to life and take it in turns to visit them.</p>   |
| <b>Variation</b> | The teacher can encourage pupils to use lines when the exercise is rehearsed. To make talking easier, the teacher can take events from a chapter in a textbook as frozen images and when bringing them alive, the pupils have some idea of what to say in English. The frozen images can also be around a theme that has just been studied. This is another way to help the pupils with oral expression.         |
| <b>Note</b>      | This exercise makes it easier to start acting. The situation is already set, and the time is short. Bringing a frozen image to life gives more insight into the situation than starting an improvised scene from scratch. Pupils can choose whether to say something when acting or just mimic. The teacher can encourage the participants to produce lines in the scene by giving a group a longer time to act. |

### 2.3. Storytelling with frozen images

|                                    |   |
|------------------------------------|---|
| <b>Name of the exercise</b>        | <b>Storytelling with frozen images</b>  |
| <b>Duration</b>                    | 10-15 minutes   |
| <b>Language competence trained</b> | Storytelling, oral activity, interaction  |
| <b>Aim</b>                         | Storytelling, general drama skills, learning to work as a group, acting   |
| <b>Description</b>                 | Storytelling with frozen images practiced in previous exercises. This exercise is a good way to continue the above exercises with storytelling and improvisation. It can also be done at different skill levels in drama and language competence. |
| <b>Preparation</b>                 | The activity can be used once the above frozen images are familiar. Work in groups of 3-4 people.   |

|                           |   |
|---------------------------|---|
|                           | At first the whole group chooses a storyline they all roughly remember. It can be a fairy tale, for example Little Red Riding Hood, or a chapter from the textbook.   |
| <b>How to get started</b> | <p>In groups of 3-4, the pupils negotiate how the story could be presented on 3-5 frozen images. The teacher encourages the groups to imagine what happens at the beginning, what happens then, and how the situation resolves itself. Each group first comes up with the three to five images of the story and practices them. Then all the groups present their images at the same time from the beginning to the end. Switching to the next image is done on the teacher's signal. Then the groups can take turns to present their images to the others.</p> <p>These images can also be brought to life (see 2.2). This way there is an opportunity to practice oral expression in English.</p> |
| <b>Variation</b>          | <p>Later, this technique can also be used with new texts that are not familiar to the pupils. In that case the pupils read a text together, figure out its meaning and come up with the images that can be used to tell the story. This way the exercise can be used to improve EFL reading skills.</p> <p>With this technique it is also possible to tell stories made up by the pupils themselves or show the events from a cartoon the pupils have made.</p> <p>This technique can also be a useful exercise before writing a story or drawing a cartoon. Pupils do not have to start writing or drawing from scratch.</p>   |
| <b>Note</b>               | The exercise is a good practice for finding the beginning, middle and end of a story and for finding the essential elements of a story.   |

### 3 Scenes through text

#### 3.1. Cutting up a text

|                             |                          |
|-----------------------------|--------------------------|
| <b>Name of the exercise</b> | <b>Cutting up a text</b> |
|-----------------------------|--------------------------|



|                                    |   |
|------------------------------------|---|
| <b>Duration</b>                    | 20-25 minutes   |
| <b>Language competence trained</b> | Reading, understanding, interaction   |
| <b>Aim</b>                         | To practice acting using pre-planned lines  |
| <b>Description</b>                 | Pupils prepare and perform a drama scene, using pre-planned sentences that the teacher has pre-selected from a text.  |
| <b>Preparation</b>                 | <p>The teacher chooses a text that may contain dialogue or for example, an extract from the sports news. If possible, choose a text that suites the themes the pupils have an interest in. The text used can also be a passage from the textbook.</p> <p>Randomly select sentences from the text and write each of them on separate pieces of paper or take a copy of the text and cut it into pieces.</p> <p>Divide the class in groups of two or three pupils.</p>  |
| <b>How to get started</b>          | Each group member takes turns to pick up four pieces of paper with a sentence. These become his or her lines. The group starts working together to adapt their sentences into a scene. Give the group roughly ten minutes to prepare their scene. Pupils perform the scenes they have prepared to each other.   |
| <b>Variation</b>                   | <p>With a group with advanced drama skills the teacher can ask one of the members to stand aside and give him or her an additional task, which must be included in the scene and must not be told to the others. This secret task can be for example “try to make the others laugh”.</p> <p><b>Revising the text</b></p> <p>Pupils can also pick up the sentences themselves. For example, only the question sentences or every third sentence of the text are extracted. The text can also be presented from the end to the beginning.</p> |
| <b>Note</b>                        | If possible, the groups can, train their scenes in different spaces, e.g., a corridor, under the staircase, etc. to give them a peaceful place to practice without getting distracted by the other groups.  |

### 3.2. Text + physical strain

|                                    |  |
|------------------------------------|--|
| <b>Name of the exercise</b>        | <b>Text + physical strain</b>  |
| <b>Duration</b>                    | 10-15 minutes  |
| <b>Language competence trained</b> | Oral activity, reading text  |
| <b>Aim</b>                         | To practice expression with physical exercise. Pupils' simultaneous use of movement and sound expression creates the conditions for versatile drama expression   |
| <b>Description</b>                 | The exercise reading text simultaneously with physical exercises.  |
| <b>Preparation</b>                 | Choose the text to use and reserve space in the class for a physical exercise  |
| <b>How to get started</b>          | Reading a text and doing something physical at the same time, e.g., push-ups, running, jumping, ask the pupils for suggestions. When the pupils are doing something physical at same time of reading the text, they start to use more of their voice capacity, and they are not so concerned of how they sound to others. When reading the same text several times with different physical exercises the teacher encourages the pupils to start to express more of what they are reading. This way the reading becomes acting gradually. |
| <b>Variation</b>                   | You can use a text with dialogue the pupils are going to act later.  |
| <b>Note</b>                        | This can be done with the whole group at the same time.  |

### 4. Exercises on emotional expression

Practice identifying and expressing different emotions and using the emotional expression in scenes.

#### 4.1. Grid of emotions

|                             |                  |
|-----------------------------|------------------|
| <b>Name of the exercise</b> | Grid of emotions |
|-----------------------------|------------------|

|                                    |   |
|------------------------------------|---|
| <b>Duration</b>                    | 15-20 minutes   |
| <b>Language competence trained</b> | Oral activity, interaction, reading out loud  |
| <b>Aim</b>                         | Developing the ability to express different emotional states when reading and acting, working through different emotions  |
| <b>Description</b>                 | working through different emotions  |
| <b>Preparation</b>                 | <p>Use tape to prepare a grid with four areas in the classroom. Label each area with one emotion. The emotions can be joy, sadness, fear, anger. You can write the emotions on a piece of paper, for example, and place them in the part of the grid that represents each emotion. The exercise uses a text familiar to the pupils. Pupils stand in line outside the grid with texts at hand.</p> <p>The exercise can be done with memorized text or improvised lines if the group is at an advanced level in drama and language skills.</p>                        |
| <b>How to get started</b>          | <p>The teacher gives an example and walks to the grid and reads the text in the emotional state indicated by the square s/he is in. The teacher goes through all the emotions. Then the first pupil goes to the grid and starts reading according to the example of the teacher. The next pupil can start the exercise while the previous one is still in the grid. This lowers the threshold for expressing the emotion.</p> <p>On the next round the pupils can move freely in the grid reading their texts and go back and forth between different emotions.</p> |
| <b>Variation</b>                   | <p>Once the exercise is familiar, it is possible to work in pairs. When working in pairs, the pupils try to react to the impulse of the other person and go to that part of the grid that it evokes. For example, when one pupil says their lines with anger, the other goes to the part of the grid that says sadness/fear and says their next lines with sadness/fear.</p> <p>The exercise can be done with memorized text or improvised lines if the group is at an advanced level in drama and language skills.</p>   |

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|-------------|---|
|             | As the exercise becomes familiar, new emotional states can be named in the grid.  |
| <b>Note</b> | Take a scene that the pupils are familiar with, for example a chapter in textbook or a scene that you have been working on. |

#### 4.2. Hidden emotions

|                                    |   |
|------------------------------------|---|
| <b>Name of the exercise</b>        | Hidden emotions   |
| <b>Duration</b>                    | 15-25 minutes   |
| <b>Language competence trained</b> | Oral activity, reading a text out loud, interaction   |
| <b>Aim</b>                         | Developing emotional expression, working through different emotions, acting out the scene and to discover how emotions influence the content of the scene.  |
| <b>Description</b>                 | Expressing an emotion in a scene  |
| <b>Preparation</b>                 | <p>The emotional states already practiced in the previous exercise are written on small pieces of paper, which are folded. Each emotional state is written on its own piece of paper.</p> <p>The teacher chooses a dialogue familiar to the pupils. A familiar text will increase the fluency of the exercise.</p> <p>The pupils use the dialogue of the scene on paper or know the text by heart.</p> <p>Space is set aside in the classroom for the exercise in order to carry out a whole scene.</p> <p>Divide the group into pairs according to the role of the text.</p> |
| <b>How to get started</b>          | <p>Each pupil is given a piece of paper on which an emotional state has been written. They put the paper in their pockets without looking at it.</p> <p>The pupils start to act and read their lines.</p>   |

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|                  | When the teacher claps her/his hands, the pupils look at the paper in their pockets to find out what her/his secret emotion is. Then she/he continues to act the scene in the emotional state narrated in the paper.  |
| <b>Variation</b> | More advanced performers and language users can make up a scene. The teacher can for example, give them a location of the scene (for example at home, in a shop, at a bus stop) and the relationship between the characters. (For example mother and son, teacher and a pupil, best friends.) |
| <b>Note</b>      | During or after the exercise, it is possible to discuss how the scene changes when using different emotional states.  |

## 5. Physical exercises and mime

Exercises to explore physical expression and mime and to build expressive tools for drama exercises.

### 5.1. The human camera

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|------------------------------------|--|
| <b>Name of the exercise</b>        | The human camera   |
| <b>Duration</b>                    | 10-15 minutes  |
| <b>Language competence trained</b> | Oral activity, interaction, vocabulary   |
| <b>Aim</b>                         | Naming objects   |
| <b>Description</b>                 | The exercise involves moving around the room in pairs and identifying visible objects.   |
| <b>Preparation</b>                 | Divide the group into pairs. Reserve space for the pupils move around freely.  |
| <b>How to get started</b>          | <p>The exercise is done in pairs, with one pupil (photographer) directing the other (camera), whose eyes are closed to the desired points.</p> <p>The roles of the photographer and the camera are given.</p> <p>At the chosen point, the photographer touches the head of the person acting as camera, who opens his or her eyes for a moment. The camera names the object s/he sees. By touching</p> |

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|                  | <p>the head again, the camera operator closes his/her eyes. This is repeated five times. The roles are switched, and the exercise is repeated in new roles.</p> <p>In the end the teacher gathers everybody to a circle, and the pupils tell what they saw as a camera.</p>  |
| <b>Variation</b> | <p>The pupils can share more information about the object, for example where it was and what color it was.</p> <p>The exercise can be modified by putting images of the objects in a certain vocabulary on the walls around the classroom and the photographers are advised to take pictures of them. The exercise can also be done outside.</p> |
| <b>Note</b>      | <p>The teacher can ask if the pupils noticed something they hadn't noticed before. This exercise is good if the class has just been learning the vocabulary of the objects in the classroom.</p>   |

## 5.2. Mime: My Morning

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| <b>Name of the exercise</b>        | Mime: My Morning  |
| <b>Duration</b>                    | 15-25 minutes   |
| <b>Language competence trained</b> | Oral activity, interaction, reading out loud, mime  |
| <b>Aim</b>                         | Combining movements with a text   |
| <b>Description</b>                 | Activity uses mime and reading a text out loud to make a scene.   |
| <b>Preparation</b>                 | Choose a text or texts to be read by the pupils.<br>reserve space for pupils to move.   |
| <b>How to get started</b>          | The teacher asks the pupils to stand up and tells that they are about to mime their own morning routine. The teacher shows examples and the pupils practice miming a few of them, for example brushing the teeth, eating, putting on shoes. Pupils recall what they did in the morning and act it out with movements/mime by themselves. Everyone does their routine a couple of times independently so that they |

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|                  | <p>remember what the movements are. Then the teacher divides them into pairs. Each pupil performs their morning routine mime to their pair. Each pupil chooses three movements from their routine to work with and the pairs arrange both of their chosen movements into a sequence to tell a story. Then they practice their shared routine together.</p> <p>The pairs present their routines, and a pre-selected text is added. Another pair reads the text out loud while another pair is acting out their routine. The text might have similar elements or not.</p> <p>The pair performs all six movements in front of others. (If the group is shy, all pairs can perform at the same time in their own places).</p> |
| <b>Variation</b> | <p>The teacher can ask the performers to do their movements again and direct them for example by asking them to make the movements as big as possible or as small as possible, add pauses or ask to repeat some movements many times.</p> <p>The exercise can be done about different situations, with miming leaving the school for the day, going to bed, etc.</p> <p>The mime routine can also be used in scenes or dialogues. After learning this technique, everyday chores can be used to create interesting movements to other scenes. The teacher might ask, what would this person do in the scene and a pupil can come up with an idea or the teacher might suggest something.</p>                              |
| <b>Note</b>      | <p>The same text can be used many times, or the teacher might have different text to be read during different pairs presenting their routine.</p> <p>The group can discuss how what they see changes according to different texts being read simultaneously.</p>  |

## 6. Group-based process

|                                    |   |
|------------------------------------|---|
| <b>Name of the exercise</b>        | <b>Group-based process</b>  |
| <b>Duration</b>                    | From one lesson to several lessons  |
| <b>Language competence trained</b> | Oral activity, interaction, writing   |
| <b>Aim</b>                         | Gathering information and the interests of the group  |
| <b>Description</b>                 | The purpose of the group-based process is to take advantage of the ideas from the group as the content of the drama. The following exercises teach how to create scenes based on the ideas of the group. Exercises can also be used separately.   |
| <b>Preparation</b>                 | The teacher and the pupils sit together in a circle. Pupils have pencils with them each has a piece of paper. The teacher has large papers to use to gather information from the group-   |
| <b>How to get started</b>          | <p>First a theme is chosen. It can be a theme that rises from the curriculum, or it can be chosen to meet the interests of the pupils. The teacher decides whether to choose the theme herself/himself, have a few options for pupils or to choose from or to choose the theme with the group.</p> <p>When the theme is chosen, for example, the theme England, it is approached first by collecting words that come to mind when thinking about the theme. The pupils write the words that come to their minds on their papers.</p> <p>Then the teacher asks what they wrote. The teacher gathers the words the pupils mention under the heading England on a large paper. The teacher divides the word into subcategories. E.g., England - sports, England - sights, England - music, et cetera.</p> <p>Secondly, the teacher asks the pupils to write down words that come to mind around the subcategories. The teacher asks what they wrote and gathers the words under the subcategories.</p> |



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|                  | <p>The teacher asks which subcategories the pupils are interested in. The teacher divides the class into groups according to their interests.</p> <p>Now the groups have a theme for a scene. They can plan a short scene in a group if they are familiar with that. The teacher might also ask them to come up with a character that could be in that scene and use the following character-building exercises and make the group come up with a scene once they are familiar with their characters.</p> |
| <b>Variation</b> | The teacher can use this way of gathering the ideas also for other group projects outside the drama exercises. The gathered ideas can form a base for posters on the theme, writing about the theme or giving presentations.  |
| <b>Note</b>      | If the teacher has post-it notes, using them will speed up the gathering of ideas, as the teacher does not have to write down the pupils' ideas on a large piece of paper, because they can stick their post-it notes on it.  |

## 7. Exercises for building a character

Practice creating different characters, as well as deepening them and using characters in scenes.

### 7.1. Movements and gestures

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| <b>Name of the exercise</b>        | <b>Movements and gestures</b>  |
| <b>Duration</b>                    | 20-30 minutes  |
| <b>Language competence trained</b> | Interaction, reading out loud, mime  |
| <b>Aim</b>                         | Deepening a character  |
| <b>Description</b>                 | Exercise for character development. The exercise can be used to develop characters for other exercises or a play, for example. The exercise can also be used to deepen the characters in the textbook texts. |
| <b>Preparation</b>                 | The teacher chooses a text with dialogue that is familiar to pupils. The pupils have access to the text. Each pupil is given   |

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|                           | <p>a character to play from the dialogue and to develop during the exercise.</p> <p>The exercise is based on the mime exercise "My Morning".</p>   |
| <b>How to get started</b> | <p>Each pupil, standing in their own place, mimics through their characters normal morning or daily routine from waking up to going to bed.</p> <p>The next step is to choose five movements from the routine, start to enlarge them and arrange them in a certain order.</p> <p>The pupils present their movements to others in groups.</p> <p>Finally, a pre-selected scene is presented by showing the mime gestures developed during the exercise in the context of the text.</p>  |
| <b>Variation</b>          | <p>Another way to do this exercise is to think about everyday situations, manners, such as putting on glasses, tucking hair behind the ears, biting your lips, etc., and make a series of movements out of them.</p> <p><b>Costume and its influences</b></p> <p>It's easier to get into the character when the pupils can get dressed up as the character. The teacher can have some clothes and accessories which pupils can choose from to suit their character. What is the character wearing? What is the character's hair like? Does the character wear a hat? The character can then tinker with a scarf, snap the cap on his hat, twist a piece of jewelry around her/his neck or have a purse. It's worth giving pupils few minutes to dress up as their characters.</p> <p>Some schools have costumes for plays, if possible, use those. It is also possible to get costumes for free from recycling centers or buy them cheaply at a flea market. The teacher can have a bag of accessories for pupils to choose from, glasses (without the lens), scarfs, handbags, hats, etc.</p> |
| <b>Note</b>               | <p>The teacher can give pupils suggestions for gestures if needed or ask them to adjust their intensity.</p>   |

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|  | The costume allows the pupils to give their character features and gestures that they wouldn't be able to invent without the costume. |
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## 7.2. Constructing a character's life story

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| <b>Name of the exercise</b>        | Constructing a character's life story  |
| <b>Duration</b>                    | 45 minutes   |
| <b>Language competence trained</b> | Writing  |
| <b>Aim</b>                         | Deepening a character, writing with guidance, imaginative writing  |
| <b>Description</b>                 | Activity is done individually with the guidance of the teacher.  |
| <b>Preparation</b>                 | Each pupil is given a character to develop during the exercise. The character needs to be already familiar to the pupil.   |
| <b>How to get started</b>          | <p>Character's life story can be constructed a by writing a mind map, timeline or just notes on a paper. The teacher can advise everyone to use the same style, or each pupil can choose which style to use. It depends on whether the exercise is already familiar.</p> <p>The teacher makes a sample version of a character's life story on the board with assistance from the pupils. First, the teacher chooses a character from a play or literature, e.g., Little Red Riding Hood.</p> <p>Then basic information is written about the character, name, age, family, etc.</p> <p>Then the teacher asks questions, which the participants answer on a piece of paper in terms of their own character. For example: What do you do for work or during the day? Who are your best friends? What is your hobby? What do you remember from your childhood? What/who are you afraid of? What do you want in life? What is your biggest dream?</p> |

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|------------------|--|
|                  | Pupils answer the questions according to their writing skills. It is ok to answer with just one word or even draw if the needed word doesn't come to mind.   |
| <b>Variation</b> | <p><b>Direction of the will of the character</b></p> <p>When practicing a drama, it is a good idea to take a moment to work out the direction of the characters will in the scene. This can be done in writing as well.</p> <p>In this variation pupils answer through their own character in the scene they are practicing. The questions will determine the direction of the characters will.</p> <p>For example, why is s/he here in this scene? How does s/he relate to the other characters in it? Why? Is everything going according to her/his will? What does s/he want and how? Does s/he intend to achieve it? What happens if s/he doesn't succeed? What is his or her temperament like? etc.</p> |
| <b>Note</b>      | A play or a text where the character is chosen from doesn't answer all these questions, so the pupils need to use their imagination. Getting to know the character they are going to play usually helps in acting as the character.  |

## 8. Process drama

The process of drama is a series of exercises that take place within the framework of a story. The framework for this process drama is a story I have written in which joy has disappeared from the village. The pupils' drama exercises are those presented earlier in the material package. The process drama also includes a short role of the mayor played by the teacher at the end. The process drama also includes writing exercises. The process drama contains three phases and takes approximately four lessons to complete. The first and second phases of the story take about one lesson, the third phase takes two lessons.

### 8.1. The Tale of Lost Joy

|                             |                      |
|-----------------------------|----------------------|
| <b>Name of the exercise</b> | The Tale of Lost Joy |
|-----------------------------|----------------------|

|                                    |  |
|------------------------------------|--|
| <b>Duration</b>                    | 4 lessons  |
| <b>Language competence trained</b> | Oral activity, writing, interaction, mime  |
| <b>Aim</b>                         | To go through the process drama, which consists of multiple exercises within the frame of a story  |
| <b>Description</b>                 | Activity uses the storyline red by the teacher, guided writing, acting in groups, teacher-in-role and discussion   |
| <b>Preparation</b>                 | The teacher and the pupils are familiar with the exercises used in this process drama: The frozen images and "I am a tree". The pupils have papers for writing exercises. The class is divided into groups of three or four and have some space around them to act. There is also space for the whole class to act together in "I am a tree" exercise. |
| <b>How to get started</b>          | The process drama is instructed below.   |
| <b>Variation</b>                   | If the teacher goes through this process drama again with another set of pupils, the teacher can add other drama exercises familiar to pupils into the storyline.  |
| <b>Note</b>                        | The process drama doesn't have to take place during a day. It can be continued on the next lesson. In the beginning of the next lesson, it is good to quickly go through the events of the previous lesson.  |

### **Description of the process drama:**

The teacher tells the pupils that they are going on a drama journey together to bring back lost joy to a village. A drama contract is negotiated. For example: "Everybody is treated with respect."

The exercise comprises three phases. In each part, the teacher reads a part of the story in English and asks the pupils what they understood. The teacher fills in the needed information. The teacher divides the pupils into groups of 3-4 pupils. The group sits together, and everyone has a pen and paper at hand.

After a part of the story is read, the teacher then asks the pupils to write their own thoughts on a piece of paper about the questions the teacher asks. The teacher says that these thoughts are used in the drama.

The first part of the story:

# The Tale of Lost Joy

*Once upon a time there was a small village. It was situated on the edge of the forest, by the sea. The village was inhabited by happy and cheerful people. Everyone greeted each other and children played peacefully in the schoolyard in the evenings. Until one day, clouds began to gather over the nearby forest and the joy began to disappear from the village. Broken glass was found on the ground and animals hurt their feet on it, potatoes that the children had painstakingly planted were torn up and the walls of the school were stained. Life in the village was no longer the fun it used to be.*

Task 1: Writing a diary text. (It is possible to draw as well)

The teacher asks the following questions and can write the beginning of the sentence on a white board if needed.

- a) How does the loss of joy in the village make you feel?  
"I feel..."
- b) How does it look like in the village?  
"It looks like..."

The teacher instructs the group members to tell each other what they wrote.

Task 2: The teacher instructs the groups to make frozen images based on what they have written. Several images are made of the questions to ensure that all pupils' ideas are represented: "How does the loss of joy in the village make you feel" and "How does it look like in the village?"

The frozen images can be brought to life from time to time and especially when the group members want to do so. The groups can also come up with new ideas that can be presented in addition to what they have written.

The teacher continues with the story.

The second part of the story:

*There was a brave group of fifth graders in the village school who were determined to find out what was causing the loss of joy. They had been observing the forest for several days and noticed that a dark cloud remained over the forest, even though the weather in the village usually tended to change. They gathered in the schoolyard in the evening to refine their plan to "Restore the Joy!"*

Task 3: Writing a diary text. (It is possible to draw as well)

a) You decide to go with the children to restore joy.

What do you think? How do you feel?

"I think..., "I feel..."

c) What do you pack for the trip?

"I pack..."

Task 4: Frozen images in groups based on what the members of the groups have written for each question.

The teacher continues with the story and says the names of all the pupils in the part where there are adjectives describing the children.

The third part of the story:

*They packed everything they thought they would need for their challenging outing. Their main strengths were friendship and cooperation. These were so strong that they formed a protective shield around them, and nothing could take away their joy, as it had happened to the other villagers. They reasoned that they were the only ones who could overcome the loss of joy, because only they had the protective shield of friendship and cooperation.*

*They decided to set off at dawn. The children going on this journey were:*

*happy*

*brave*

*courageous*

*energetic*

*strong*

*wise*

*perceptive*

*faithful*

*persistent*

*persevering*

*skillful*

*resourceful*

*clever*

*The children wandered around in the dark forest for a while. Nothing seemed to be found and they sat down to eat a snack on a rocky hillside. While eating their meals, one of the children decided to go on "an errand" at the foot of the cliff and just as she had found a secluded place*

*for her needs, she heard something. Cautiously, she proceeded in the direction of the sound, deeper into the forest, and finally stopped startled: in the thicket of trees were a group of dirty, hairy trolls. They were talking about how cleverly they had created a cloud of dark thoughts over the forest and how convenient it was to steal the villagers' joy.*

*- In these days of expensive energy, joy is free fuel, and the village has plenty of it, the chief of the trolls laughed.*

*- And when the joy of this village has been stolen, we will move elsewhere and start the same there!*

*A shocked child who had gone on a toilet excursion snuck back to her own troop and told the whole story. They would have to defeat the trolls and make the cloud of gloomy thoughts disappear. But how could they do it? Everyone stopped to think.*

Task 5: The teacher instructs the pupils to each choose one or several adjectives read in the story and write them on the blackboard together with their? name, e.g. Skillful Sofia, Clever Johannes.

Task 6: Writing a diary text. (It is possible to draw as well)

a) When you are in the forest, what do you hear? What do you smell? What do you feel? What do you see? What do you taste?

"I hear...", "I smell...", "I feel...", "I see...", "I taste..."

b) When you find trolls. What do you think?

"I think..."

c) You have a shield of friendship and cooperation. What is it like? How does it help you win the trolls?

"It is...", "it helps..."

d) What do you do together to win the trolls?

"We..."

Task 7: Frozen images in groups based on what the members of the groups have written for each question.

Task 8: Teacher in role:

This task is presented by the teacher. The pupils listen.



The teacher plays the mayor of the village with a speech of thanks to the pupils. S/he tells them that the trolls have been caught and taken into captivity and can no longer steal anyone's joy.

Task 9: "I am a tree" - exercise

The group makes an image with everybody of how the pupils come back to the village as heroes. (The first pupil goes to the picture and says, "I am a tree". Each pupil in turn joins in the picture until they are all part of the picture.) this can be repeated several times.

Task 10: Drawing a cartoon or writing a news story

Pupils draw a cartoon of the events or write a news story in a newspaper about the heroes (depending on the English level of the group).

Task 11: Ending the process drama

The class sits down together with the teacher. They drop their roles.

Discussion together: How did it feel to be a part of the story? How did it feel? What did you learn?