



CiLL/Creativity in Language Learning

Storytelling

Drama

Moviemaking



Handbook

2010-2012



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Introduction

The manual has been developed as part of the EU-funded “Creativity in Language Learning” (CiLL) project which ran between 2010 and 2012. The project team includes partners from 5 European countries:

- Bildungswerk Württemberg e. V., Germany (project coordinator)
- South Ostrobothnia Folk High School, Finland
- Europass Centro Studi Europeo, Italy
- English Unlimited, Poland
- Kolping College, Lithuania

The objectives of the project are to improve the quality and effectiveness of foreign language teaching by testing, adapting and implementing creative methodologies – namely storytelling, drama activities and movie making – and to create a guideline for integration of these methodologies in educational practices. The guideline is targeted at institutions working in the field of foreign languages; it is also meant to improve the work in the partner organisations. Furthermore the partnership aims to raise the awareness for the importance of lifelong language learning and creativity in educational practices.

The work was tackled in three phases, one for each of the genres – storytelling, drama, and movie making. Each phase began with a transnational meeting to present and teach the theoretical background and the technical skills needed to apply the creative multisensory approach based teaching methodologies for a particular phase. Following this lead-in meeting, the partnership each implemented and tested the creative methodologies in daily work of the participating trainers.

Feedbacks on the implementation and testing in partner institutions served as a basis for a comparative analysis of the findings as well as for sharing knowledge about creative methodologies and teaching experiences. Summarizing the findings, experiences and evaluation of each partner (national) and of the partnership (international) also allowed further adjustment and refining of the teaching methodologies as well as contributed to creating guidelines for the integration of the three methodologies.

These methodologies, storytelling, drama, and movie making, are covered in the successive parts of the manual.



The storytelling methodology (Part 2) has been developed by Malgorzata Sz waj and Paulina Rejniewicz, English Unlimited, Poland. This part of the handbook sets the stage for understanding storytelling as an ESL/EFL method. It also delineates the didactic and communicative aspects of storytelling as a multisensory teaching/learning approach and offers guidelines for teachers to enhance creativity in foreign language classroom by using relevant lead-ins, audio/visual/kinaesthetic means and creating a welcoming and trustworthy right atmosphere.

The use of drama methods in foreign language teaching (Part 3) is described by Jaana Huissi in cooperation with Timo Haapanen, South Ostrobothnia Folk High School, Finland. The description includes explication of Johnstonian improvisation and Process drama as well as provides two process drama examples with explanations on how to use these as pedagogical tools in the classroom. Special attention is given to exercises and warm-up activities as a means of increasing motivation and creating a positive and respectful classroom environment.

Methods of teaching languages through movie making (Part 4) have been designed by Christiano Sanna, Europass Centro Studi Europeo, Italy. Included is the explanation of stages involved in writing of the script, description of the shooting techniques, tips for editing, and examples of scripts.

The handbook has been compiled and edited by Patricia Hagenbach and Janine Koark, Kolping-Bildungswerk Württemberg e. V., Germany, introductory and concluding parts are by Irena Ragaisiene and Edita Stankeviciene, Kolping College, Lithuania.

It is important to underline that the methodologies and recommendations in this handbook are intended as suggestions to foreign language teachers, students in teacher training programmes, and other professionals interested in foreign language teaching. The involvement of trainers and learners in the implementation and testing of this multisensory approach to foreign language teaching, which has been at centre stage of the project, was to ensure that the outcomes cover the needs of foreign language teachers and learners.



Storytelling



1. The Methodology of Storytelling

1.1. Introductory remarks

Reasons for using storytelling in the foreign language learning context

Storytelling is a very rewarding language learning approach as it allows to present the language in an integrated way by combining all four language skills – listening, speaking, reading and writing in a meaningful context. Storytelling often has a strong affective impact on learners and may result in establishing positive relations between the teacher and the group and between group members.

Storytelling as such is an aural activity which involves the storyteller who tells the story and the audience who listen to it. However, in the context of foreign language learning it often takes the form of a more complex activity which operates on many levels of conscious and subliminal learning and involves a combination of language skills in the course of what is a sequence of language tasks resulting in the personalization of language content and effective, long-term learning.

Storytelling, as a language learning tool and process involves not only the development of language skills but it also helps to foster some key competences for lifelong learning such as learning to learn, interpersonal and intercultural competence as well as cultural awareness and expression.

To summarize, storytelling is a valuable teaching and learning tool because it:

- is a holistic way of learning a language involving a number of key competences for lifelong learning
- provides meaningful context for learning
- helps in sharing personal experiences
- offers insight into cultures, values and beliefs
- stimulates curiosity and encourages personal learning
- combines learning with enjoyment

1.2. Principles of storytelling

Guidelines for preparing storytelling activities

Effective storytelling depends on creating the right atmosphere.

The atmosphere can awaken learners' interest and engage their attention more readily when it appeals to their senses. Every story needs "a key, " or a lead-in technique which invites us to follow it. The

multi-sensory approach of 'getting into a story" involves using pictures, drawings, mimes, lexis, objects, sound effects and music.



The listeners are more likely to be involved if they are given a chance to relate beforehand to the storyline, characters and theme. Therefore, **prediction** (of what is going to happen, what a character is going to say, what a character could look like etc.) is a useful technique for motivating the listeners.

Storytelling always involves a personal reaction to the story. That is why every listener is entitled to their own interpretation of the story and every interpretation is equally valid.

Thanks to its **open-ended nature**, storytelling promotes creativity and imagination.

Creating the **atmosphere of trust and acceptance** is all important as storytelling often involves dealing with personal meanings and emotions.

It is helpful to combine the act of storytelling with a visual or musical **anchor** i.e. a gesture, object, tune or phrase which signals the beginning of time devoted to storytelling. Such anchors play an important role in bringing everybody's attention to the present moment and help to focus on the story.

How to use stories

Storytelling activities can be used with learners at all language levels and age groups and lend themselves to many different teaching contexts. Therefore, there are no cut and dried rules of how stories can be used in the classroom. There are, however, many examples of good practices which include the following ideas:

1. First and foremost, storytelling can, and indeed - should be used for **enjoyment and the pleasure** of listening to a story. People are 'homo fabulens,' innately conditioned by the need of the narrative - to tell stories and be heard.
2. Storytelling provides an ideal context **for integrating all four language skills: listening, speaking, reading and writing**. The occasion of listening to a story, often followed by some discussion in groups may be an introduction to the reading of text or brainstorming ideas for a written assignment. In other words, storytelling can act as a trigger to a personalized, meaningful language learning activity which combines language practice on all four language skills.
3. Storytelling , as a technique, can be used to :
 - a. **Introduce** a theme, topic , language structures which are later on discussed in learning units (as a pre-reading, pre-writing task)
 - b. **Explain** a concept, idea or issue
 - c. **Develop** further understanding
 - d. **Brainstorm** ideas for further work with text of visual material
 - e. **Present** new lexis or structures in a meaningful context
 - f. **Practice** language



How to tell stories

All stories benefit from some time spent on rehearsing them. Although some teachers are natural storytellers, most of us need to prepare ourselves for the occasion of telling the story to a group. It may involve writing down the skeleton of the story we want to tell and saying it aloud a couple of times to see how it sounds. It's important to pace oneself and keep an eye contact with group. Other things to consider are; body posture, voice level and the physical surroundings.

... and what not to do ...

It's better to avoid telling story from notes or reading them aloud. It is also important not to tell stories one does not like or find interesting; doing it 'for the sake of students' will always sound false and patronizing. Likewise, "getting the language right" – a common concern among non-native teachers - is not the most important thing.

1.3. Sources of stories

Stories are... everywhere. They are present in our private and social lives. They explain the past and describe the present. The stories told in the classroom, in the context of language learning come from two sources:

a. written, published stories, accessible to teachers and learners

- Fables, myths, legends
- Anecdotes, jokes
- Current affairs
- Films, novels, poems
- Everyday events

b. personal stories, existing in our memory

A few examples of topics which generate personal stories rich in memories and associations:

1. Holidays : memories, destinations, places
2. Education ; school memories, teachers,
3. Learning : stories of personal skills, ways of learning and doing
4. Food : likes/dislikes, cooking, receipts, smells, tastes
5. Place of living, homes,
6. Personal objects : history of, losing or finding things,
7. Relationships : friends, family, partners,
8. Hopes and Dreams
9. Journeys and travelling
10. Pets
11. Names : meanings of names,
12. Music
13. Films, books, art.
14. Presents



15. Time
16. Jobs, occupations
17. Joys and achievements
18. Leisure
19. Childhood memories
20. Mystery

1.4. The role of lead-ins

When people are comfortable with their surroundings and peers, they are more likely to grasp and accept new ideas. Frequently, people come to classes tense from a prior activity. Lead-ins can help to relieve such tension and negative feelings.

Lead-in activities can be used throughout the course but are especially useful at the beginning. Such activities have several important benefits:

- involve and relax people immediately
- open the lines of communication
- help foster a sense of trust
- promote content flow
- revive failing energy
- stimulate creativity
- encourage trainees to look at the world in new ways
- equalize differences among trainees.

There are many types of lead-in activities. Match your objective for a particular segment of training with the relevant type of activity. The guidelines for using lead-ins and related activities are straightforward:

- keep them simple
- explain clearly and make sure everyone understands
- try to relate the activity to the competency or principle
- be non-judgmental with responses.

Lead ins are activities designed to ease the transition into your next presentation topic. In this handbook we have divided the workshop materials into the following three categories:

1. **musical lead-ins** (where music is a stimulus)
2. **lexical lead-ins** (where vocabulary is a stimulus)
3. **visual lead-ins** (where a picture/set of pictures/an image are a stimuli).

In fact, many activities combine all three types of lead-ins and employ multi-sensory approach to foster creativity.



2. Workshop materials



2.1. Materials with musical lead-ins



THE MAGICAL GRINDSTONE

Level: A2 – C2

Time: 30 minutes

Aims: to practice listening, reading and speaking

To discuss beliefs about learning foreign languages

Preparation and materials:

- this activity can be used with all stories set in historical times and geographic location
- text of the story about Till Eulenspiegel
- optional : picture of Till Eulenspiegel and/or other stories about Till Eulenspiegel and his practical jokes

In class:

1. Select a piece of music related to the times in which the story you are going to tell is based. Play this piece of music and ask the group for their associations with the music, the period of time it suggests, and any other images it brings.
2. Put the date of the time of the story on the board and invite the group to discuss in pairs what the world was like at the times of the story, say about 1380; what could you see, smell touch in a medieval city like Gdansk; what did people eat, how did they dress, what did they know about the universe, where did they get their knowledge from, who could read etc. Invite the pairs to share with the rest their ideas.
3. Prepare on the board a list of key words from the story (max. 7) depending on the level of the group
4. Tell the story, breaking it occasionally to ask exploratory questions, thus asking students to predict – visualize and embellish the scene in detail (e.g. what were the people thinking, what were they wearing? etc.)
5. After hearing the story, ask students in pairs to discuss the following issues :
 - a. What message did the story have for them
 - b. What beliefs are there in their countries about learning a foreign language nowadays? Are they realistic?
6. Bring the discussion of these points to the whole group and ask for opinions
7. Show the picture of the protagonist and give out the text for students to read



Till Eulenspiegel (Owlglass) and his Magical Grindstone

Till Eulenspiegel arrived in Gdansk, over six hundred years ago with a secret plan to humiliate its proud and conceited noblemen and merchants who believed their town was the centre of the universe and they were the its rulers. He arrived at the time of the greatest commercial activity in Gdansk – a Dominican fair that attracted merchants, travelers, sailors, artists and craftsmen from all over this part of the world and when the streets were packed with people curious to see new wonders. He brought with him a wheel-barrow with some heavy load on it, arrived at the Dominican Square early in the morning, took the best position there and dressed up to look like a wise old man. He had a long robe, long grey beard and looked respectable, serious and mysterious. For many hours he kept on sitting and meditating over something large and covered with a white sheet on the wheel-barrow. The crowds took him for a scientist and were getting curious and excited, speculating what experiment or new invention he was going to show. But Till Eulenspiegel took his time. At last, when the bells at St. Catherine’s struck twelve, he took off the white sheet and to everyone’s surprise he uncovered a grindstone with an iron handle. And they were even more surprised when they saw him beginning to sharpen his tongue on it! When asked what he was doing, he would answer that the grindstone had magical properties and that everyone who wished to try his service for a moderate fee for two weeks, would speak fluently



several foreign languages. He warned them that the experience would be painful but extremely rewarding when two weeks are over. The first to try the magical properties of the grindstone were the rich noblemen of Gdansk, merchants, judges and even some of the local clergy. Each of them was well aware of the importance of the skill of speaking several foreign languages and, despite considerable pain they would sit at the grindstone which was sharpening their tongues ready not only to pay the wise old man but also do it for the whole two weeks. But as days went by, their tongues were too swollen and painful to say anything. Still, the desire to acquire the skill of speaking several foreign languages was very strong and kept them going and soon the two weeks promised were coming to an end. However, when the last day of the Dominican fair went by, the wise old man was nowhere to be found and his magical grindstone disappeared. Imagine the anger and shame of the rich locals who realized that someone has tricked them so painfully and in public. All the forty four gates of the town were closed, the streets and houses were searched but the mysterious scientist evaporated into the thin air... After a couple of days, a wooden wheel-barrow with a heavy, rough grindstone was spotted in a ditch just outside one gate. The stone was later smashed into pieces which paved the place in the Dominican Square where, apparently with a bit of luck one can still find them.



Comments and variations based on testing the activity “THE MAGICAL GRINDSTONE”

PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Poland	A1	German	General German course	Teacher adapted the activity to the basic level by adjusting the vocabulary and preteaching some of the unknown words. The teacher dressed up in a black coat and a hat and read the story to the class. He stopped a couple of times and made sure the class follows the story. The students enjoyed it, asked questions and had a short discussion on the meaning of studying a foreign language.	12
Germany	B1	German	German for the job	The text was simplified by dropping or replacing difficult words. It reveals that the story was very useful in the vocational context as it led to creative ideas of entrepreneurship and being self-employed.	15
Lithuania	B1-B2, C1-C2	English	ESP, Grammar, General English	Teacher adapted the activity to the courses as listening comprehension, discussion about the foreign language learning importance in European Union	90
Italy	B2	Italian	Standard Italian	Useful for past tenses and to express opinions	4



PICTURE DRAWING

- Level:** A1 – C2
- Time:** 20-30 min.
- Aims:** to practice speaking skills and storytelling

Preparation and materials:

- Paper and crayons, or markers
- A calm piece of music to play in the background

In class:

1. Play the music and tell students to close their eyes and think about a place which is their favourite one.
2. Tell the students to think about the colours, smells, shapes, textures, and feelings.
3. Ask students to sit in pairs 'back to back', and give each student a sheet of paper, crayons and markers.
4. Students tell each other about their favourite place, and while one person is describing the place, the other person draws everything what is being described.
5. Tell the students that when they draw they can ask additional questions to make the drawing better.
6. When the students have finished they exchange the pictures in each pair and see what has been created just out of listening to each others' stories.

Rationale:

This activity is excellent for developing students' communication skills; it demonstrates the importance of listening and asking the right questions (inquiry skills). As the student tells their own story aloud to their partners, they form mental images that the other student translates into the drawings.



Comments and variations based on testing the activity “PICTURE DRAWING”

PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Italy	A2	Italian	General Italian	Elementary levels enjoyed a lot this type of activity because they are forced to ask questions.	5- 10
Italy	B1	Italian	General Italian	Some advanced students didn't enjoy drawing and they considered the activity too easy for them.	5- 10
Italy	A2	Italian	Standard Italian	Some students do not like to draw.	8
Italy	A1	Italian	Standard Italian	Useful to improve students listening ability and to learn how to ask questions.	8
Finland	A1-B2	Finnish	Finnish for foreigners*	Gives rise to a lot of feelings. If the group is homogeneous (e.g. same mother tongue) they tend to use their own language	23



MUSICAL INVITATIONS

Level: A1 – C2

Time: 30-40 minutes

Aims: to practice speaking and promote creative visualization and personal expression

Preparation and materials:

- three pieces of instrumental music (ca 2 minutes each) in different moods
- story related to food or cooking

In class:

1. Tell the group that they are going to receive three invitations to a meal. Each invitation will be in a form of a short fragment of music and they will have to decide which invitation they are going to accept. While listening to the music they could imagine the following characteristics of this meal :
 - a. smells
 - b. dishes
 - c. seating arrangement
 - d. colours
 - e. other features of the meal and venue



2. Play the three pieces of music
3. Ask students to sit in groups according to their choice of music and tell each other what images have come to their minds
4. Invite personal stories related to food and cooking
5. Tell a story yourself or give copies of a story related to food or cooking for students to read.



The Tale of Travellers

One day, just before dusk three travellers arrived in a small village in Southern India. Straight away they made the fire, fetched water from the village well and took out a large metal pot. Some villagers had gathered to watch attracted by the cries of their children, and they were amazed to see one of the travelers take some large, well-worn pebbles from a bag, wash them carefully and drop them into the pot. On enquiry, the travelers assured them that they were masters at making Stone Curry; all they needed was a little ghee and a few vegetables to give body to the flavour. Immediately, the villagers ran to their houses and returned with onions, carrots, potatoes and greens. The cook took the onions and ghee and began to fry them in the pot, asking if by chance someone would have some chili and spices, just to bring out the full flavour of the wonderful stones. These were then added to the pot, the other



vegetables were chopped nicely and thrown in and finally a bowl of pure water was added. By now a crowd had gathered and they sat down to watch and wait. Soon the cook announced that the curry was ready and with a long ladle he carefully extracted the wonderful stones, washed them and put them back in the bag. ‘Come’, said one of the travelers, ‘Join us in a meal.’ At this moment a large quantity of rice and lentils was made available by the villagers and all who partook in the curry said it was the best one they had ever tasted. It is said that the Stone Curry is still made in the area...



Comments and variations based on testing the activity “MUSICAL INVITATIONS”

PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Italy	A2 B1 B2	Italian	General Italian	It works with all levels. I used different types of music	4 - 10
Italy	B1	Italian	Standard Italian	Motivating and effective in improving description abilities of the students.	6
Italy	B2	Italian	Standard Italian	Useful to create a relaxing atmosphere and to push students express themselves freely.	10
Italy	B2	Italian	Standard Italian	Useful the page with given verbs but it may result not complete; suggestion to add other verbs.	9
Italy	A2	Italian	Standard Italian	Good results in general; with young and shy people it would be better more modern music.	8
Lithuania	C1-C2	English	Literature of English speaking countries, Grammar	Students were asked to write the versions of the story “the tale of travellers” in other cultures. Emphasis on the use of the past perfect vs. past simple.	25
Finland	A1-B2	Finnish	Finnish for foreigners	Can be used both as “warm up” and “real exercise”. Also useful as a part of a process drama. Works also at A1 level.	23



2.2. Materials with lexical lead-ins



WHAT'S IN MY NAME?

- Level:** A1 – C2
- Time:** 20-30 min.
- Aims:** get-to-know activity to practice speaking skills and storytelling

Preparation and materials:

- White or colourful paper, crayons, or markers
- A calm piece of music to play in the background

In class:

1. Play the music in the background and distribute the paper sheets and crayons or markers.
2. Tell students to write their name in capital letters vertically.
3. Tell students to write the words starting with each letter of your name. The words should be connected to the students' personality/character/hobbies/interests (it depends on the level: lower levels are more likely to write words connected with their hobbies, family, etc; higher levels may try to work more on emotions and character features).
4. If your students have problems to come up with words starting with each letter of their names, tell them that the letter can also be in the middle of the word.
5. When the students have finished ask them to sit in pairs and tell each other about themselves based on the words they have written with their name.
6. Students report to the whole class by choosing one word from their partner's name and telling the rest of the class the story behind this word.
7. Optional: students hang the papers in the classroom.

Rationale:

This activity works very well as a warm-up or get-to-know activity when students don't know each other very well. By giving the students an opportunity to write the words down it provides the students with the stimuli for the practice of the communication skills. Students first talk in pairs and do not feel overwhelmed by talking about themselves in front of the whole class. Also the fact the students do not have to talk about themselves to the whole class, but it's the other person from the pair who introduces their partner, helps their confidence and autonomy to grow.



Comments and variations based on testing the activity “WHAT’S IN MY NAME?”

PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Germany	A1	German	Integration course	The exercise was simplified by asking students to write words related to the topics family, home country, home city, favourite food, favourite colour, favourite car etc. The focus was set on the identity of the participants and their personal preferences.	18
Lithuania	B1-B2	English	General English	Teacher used the activity in introductory classes as means of getting to know the names of the students and as warming up activity.	70
Italy	A1 A2	Italian	General Italian	It's perfect for beginners, however it can be used for advantaged as well asking them to use a more difficult vocabulary	5-10
Italy	A2	Italian	Standard Italian	Good for helping the students to socialize among themselves;	6
Finland	A1-B2	Finnish	Finnish for foreigners	Good starting exercise for story telling or any other activating method	23



A STORY BY SOUNDS & NOISES

Level: A1 – C2

Time: 20-30 min.

Aims: to practice speaking skills and story sequencing from the sounds students hear

Preparation and materials:

- **Option one:** *Total English Upper-Intermediate; Students' Book; Unit 1.3, p.13, ex. 6, 7 and 8. Audio CD 1, track: 1.7, 1.8.*
- Option two: record different sounds on your own, or look for different sounds via *Google*.
- A sheet of paper with the names of the recorded sounds and noises (e.g. *a thud, a scream, a snore, a cry, a shout, a creak, a crush, a ring, a bark, etc.*).

In class:

1. Ask students what the typical noises and sounds they hear every day, and if there are any sounds and noises they like or dislike.
2. Distribute the sheet of paper with the sounds and noises, but do not explain them at this stage.
3. Ask students to match the sounds and noises they hear to the words from the sheet.
4. Play the recording: - option one: *Total English Upper-Intermediate, Audio CD1, track 1.7*
- **Option two:** your own recording where the sounds and noises appear in a random order.
5. Ask students to check the answer with each other in pairs, and then get the class feedback.
6. Ask students what they think typically make such noises and sounds.
7. Tell students that the sounds and noises they heard make a story.
8. Encourage them to listen carefully and imagine what happened (on higher levels you can encourage them to use *may, might, could*, but do not explain the grammar of these words at this stage).
9. Play the recording:
- **Option one:** *Total English Upper-Intermediate, Audio CD1, track 1.8*
- **Option two:** your own recording where the sounds and noises appear in an order that creates a story (could be any, but different from the first listening).



10. Students work in pairs and tell the story to each other.
11. Get whole class feedback by asking one or two pairs to tell their stories.

Rationale:

Students practice telling a story which they create on their own, based only on the sounds and noises they hear. On lower levels it might be just some simple words or phrases that the students will use, but it already practices learners' autonomy and creativity. On higher levels students will build the story and sequence it using various grammatical structures (e.g. narrative tenses, sequencing, linking expressions, modal verbs), so the activity may be treated as a lead-in to grammar.



crush

thud

snore

shout

bark

ring

scream

bang

creak



Comments and variations based on testing the activity “A STORY BY SOUNDS & NOISES”

PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Italy	B1	Italian	Standard Italian 20 hours/Week	It is better to leave the students completely free to express their creativity with the music, instead of guiding them according to the activity instructions.	5
Italy	B1	Italian	Standard Italian 20 hours/Week	Fun and Creative; Help the students to communicate reducing their pressure and fear to talk;	8



A WORD ROSE: INTRODUCTION TO TWO STORIES

- Level:** A2 – C2
- Time:** 15 – 20 min.
- Aims:** to introduce new vocabulary

Preparation and materials:

1. Find two stories that may interest your students
2. Scan the texts and write down the vocabulary items you think are new to your students
3. On a piece of paper type the words from two stories in a random order mixing the words/phrases from both stories
4. Bring relevant amount of copied vocabulary items to the class

In class:

1. Distribute the sheets of paper with the vocabulary.
2. Divide the class into groups of three/four.
3. Ask Ss to check which words/phrases are clear to them and which need explanation.
4. Either distribute dictionaries or ask Ss to check the words, or check them together as a whole class, where the teacher explains the unfamiliar words.
5. Once the vocabulary has been explained as Ss to look at the words again, and try to divide the words into two groups belonging to two stories. You may give Ss some hints that maybe they are related by some categories, groups, etc.
6. Ask Ss for their categorization and its justification.
7. Ask Ss to discuss in groups what the stories might be about.
8. Turn in into the whole-class discussion where Ss present their ideas

Rationale:

This activity should be treated as a lead-in to the proper story-based activity which may follow on the same class, or the next one (in our case in was Phaeton story and Jurata story). The whole activity including the stories themselves may be closed by comparing students' versions of the stories to the real one they read.



CHARIOT

SACRIFICE

ELECTRON TEARS

NYMPHS

THE CATCH

FLAMING TORCH

THUNDERBOLT

SHORE

BONFIRE

FISHERMEN



Comments and variations based on testing the activity “A WORD ROSE: INTRODUCTION TO TWO STORIES”

PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Italy	B1	Italian	Standard Italian	Useful to practice tense agreement and conjunctions.	8



STORY IN QUESTIONS-ANSWERS (*PHAETON*)

- Level:** A1 – B1
- Time:** 20-30 min.
- Aims:** to practice speaking skills and story sequencing

Preparation and materials:

- Find a story/text/ about your area, or the country/city whose language your students learn
- Adjust the language of the story to your students level, if the text itself is complicated
- Divide the story into sentences.
- Below each sentence, write a question to which the answer is the following sentence
- Each student should get a piece of paper with their sentence, and a question regarding the next sentence in sequence

In class:

1. Distribute pieces of paper to each student in the class.
2. Pre-teach vocabulary items if needed
3. Ask the student who has the beginning of the story to read their sentence aloud; after the sentence the student reads aloud their question.
4. Other students look at their pieces of text to see who has the answer to the question.
5. Whoever has the answer reads it aloud, and then the next question.
6. The story continues until all the sentences and questions have been read.

Rationale:

Students practice text reading without giving them the full text. By having to read just a sentence and a question they do not feel demotivated or discouraged, while they practice reading comprehension at the same time. On lower levels it is also important to monitor their pronunciation and this exercise practices that skill in an indirect way, as students want to learn the story and know what happens next, and eagerly read out each new sentence of the story.



PHAETON STORY (AMBER)

Once upon a time when people lived closer to gods, there lived the god of sun, Helios.

Did he have any children?

.....

Helios had a lot of children, about 50 daughters and 20 sons.

Did he have a favourite son?

.....

Helios had a favourite son. His name was Phaeton.

What was Helios responsible for?

.....

Helios was responsible for the sun.

What did he do every day?

.....

Every day, Helios drove his golden chariot.

Was the chariot dangerous?

.....

When Helios drove it, it wasn't dangerous, but it was easy to put fire because the chariot was made of sun beams and was very hot.

Did Helios allow anybody to drive the chariot?

.....



Helios didn't allow anybody to drive the chariot, because for somebody inexperienced it could be very risky.

Did Phaeton want to drive the chariot?

.....

Phaeton wanted to drive the chariot very much and he asked his father to let him.

Did Helios agree?

.....

Helios didn't want to agree to let Phaeton drive the chariot and said "no" each time his son asked him about it.

What happened one day?

.....

One day Helios finally let his son, Phaeton, drive the chariot.

Was it easy or difficult to drive the chariot?

.....

It was difficult to drive the chariot and it demanded a lot of strength.

Did Phaeton manage to drive the chariot?

.....

Phaeton could not cope with the task and the chariot put flames to the earth.

What did the earth do?

.....

The burning earth called Zeus for help.

Did Zeus help the earth?



.....

Zeus helped the earth, and stopped the chariot by throwing a thunderbolt at Phaeton.

What happened to Phaeton?

.....

Phaeton turned into a flaming torch and fell to the Eridanus river.

What did Phaeton's sisters do when they heard the news?

.....

Phaeton's sisters changed into poplar trees at the river bank.

Why did they do that?

.....

They were very sad that their brother had died and they cried.

What their tears changed into?

.....

They shed electron tears which changed into golden stone.

What is this stone called?

.....

This golden stone is called amber.



Comments and variations based on testing the activity “STORY IN QUESTIONS-ANSWERS (PHAETON)”

PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Italy	B2	Italian	Standard Italian	The teacher used a Florentine legend instead of the original story.	7
inland	A1-B2	Finnish	Finnish for foreigners	Fascinating but quite difficult. Arouses good discussions about family but requires a higher level than A1.	23



STORY IN LITTLE PIECES (*JURATA*)

- Level:** A2 – C2
- Time:** 20-30 min.
- Aims:** to practice speaking skills and story sequencing

Preparation and materials:

- find a story/legend that would interest your students
- divide it into sentences/chunks that would correspond to the number of students in the group, or the number of pairs/groups you will divide your students into
- to make it more interesting search the Internet for some pictures which symbolically or literally correspond to each sentence/chunk and paste the pictures next to the sentence/chunk.
- print the story in chunks with pictures and cut it for each student/pair/group

In class:

1. Distribute the sheets of paper with the story sentence/chunk with a picture to each student/pair/group.
2. Ask students to read it to themselves; explain any vocabulary if needed.
3. Students, individually, in pairs/groups, develop the whole story based only on their sentence/chunk (about 5-10 sentences depending on the level).
4. Students read their sentence/chunk aloud to the whole class and tell their own story.
5. Teacher asks students to read the original sentence/chunk again and decide with the whole class on the chronological order of the story.

Rationale:

Students learn speaking skills in a creative way, practice their autonomy and creativity; at the same time they have a base for creating their own story and are not restricted by the original text. In the second part of the activity they practice story sequencing and learn the original story/legend, so reading comprehension skills are also practiced.

*Below the Jurata story there are two more stories presented that can be used in a similar way as Jurata and Phaeton stories.



Long, long time ago there was a small fishing village at the seaside, where fishermen were poor but honest.



They fished in the Baltic Sea everyday but the strong winds didn't help them and the catch was small, so they prayed to the gods and gave part of the fish they had caught as a sacrifice, asking for the winds to stop.



Down, at the bottom of the sea in a beautiful palace lived the queen of the sea nymphs, Jurata, who felt sad that the fishermen couldn't catch the fish because of the strong winds.



Jurata decided to help the fishermen, and she asked her nymphs to sing the most beautiful love songs.



The winds followed each nymph because they loved their songs and the nymphs carried the winds to the furthest part of the world, far, far away from the Baltic Sea.



Fishermen started to bring a huge catch, and their families were no longer hungry, so they decided to thank the mysterious person at the bottom of the sea for this prosperity and wealth.





They built a huge bonfire at the beach, threw fish to the sea as a sacrifice, and sang a glorifying song.



The waters divided and the fishermen saw the beautiful nymph queen, who thanked them for the song, for the fish and declared she would protect them.



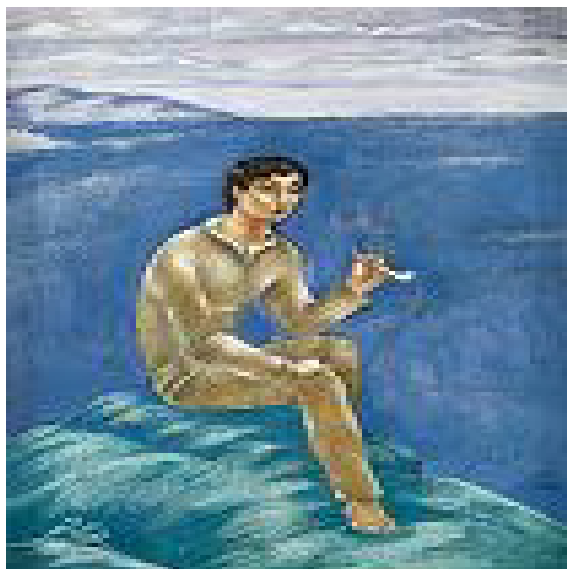
A young fisherman wrote a song for Jurata, which all the fishermen sang before going fishing.



In the meantime, Perkun, the angry god of sea and earth heard the song and decided to see for himself if Jurata was really so beautiful as the song said. Well, when he saw her, he immediately fell in love with her and decided to marry her.



Jurata, however, was already in love with a young fisherman who had written the song for her and she refused Perkun's marriage proposal, so he got very angry and gave Jurata five days to accept his proposal, or otherwise, he would destroy her palace and kill her.



Jurata went to the village, found the young fisherman and asked him if he loved her. The young fisherman said he loved her very much.



Jurata took him to the palace at the bottom of the Baltic Sea, telling him that they only had five days together and that afterwards they would die.



After five days, Perkun threw his lightning at Jurata's palace and the whole place broke into millions of small golden pieces thrown on the shore.



At first the fishermen did not know where all the amber had come from, but when they understood that their queen and the young fisherman had died protecting the village, they named their village Jurata.



The name stayed till today and Jurata, located at the Hel peninsula, is one of the most attractive tourist destinations in Poland.



Comments and variations based on testing the activity “STORY IN LITTLE PIECES (JURATA)”

PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Poland	C1	English	Teachers College: grammar class	Students were quite advanced so the story cut in pieces served a somewhat different purpose, namely, the tenses had been cut off and infinitive verbs put into brackets. Not only did the students have to put the story in order but also decide on the proper tenses to be inserted into the gaps. Students enjoyed the activity and during a feedback session said that they were so concentrated on getting to know what happened during the story that they did not notice it was a grammar exercise.	18
Lithuania	B1-B2, C1-C2	English	ESP, General English	Students were asked to compare the Lithuanian version of the story with the Polish one and shown the cartoon of Lithuanian rock opera. The animal legend “Why Zebra Wears Stripes” was adapted to the same activity and some grammar was discussed.	80
Finland	A1-B2	Finnish	Finnish for foreigners	Easier than the Phaeton story – easier vocabulary. Pupils liked it. A very emotional tragedy.	23



The Goldwasser Story

Neptun got angry that people throw so many coins to his fountain and it gets stuck. Outraged, he hit his trident against the fountain's bottom and he changed the gold from the coins into little gold flakes which since then have been added to Goldwasser vodka.

The most prominent characteristic of this alcoholic beverage is small flakes of 22 or 23 karat gold suspended in it. Alcoholic solutions were used by artists for gilding, which is believed to be the inspiration for the drink.

Alchemy, which was at its high point in the 16th century when Goldwasser appeared, held gold to have many desirable medical properties; while modern medicine disputes this, gold is known to be non-toxic to humans, unlike most other heavy metals.

The drink was invented by a Dutchman from De Lier, Ambrosius Vermöllen, who became a citizen of Gdansk on 6 July 1598.



The Three Hogs

Noble Shield of The Three Hogs represents the Ferber family, one of the richest families in Gdansk who traded wood, and then bought the land of half of today's old town.

Maurycy was one of the Ferber brothers who fell in love with Anna, from Pileman family. Pileman family was an enemy family to the Ferber's and competed with them as far as trade and land were concerned.

This romantic story does not have a happy ending and Maurycy became a priest. Within the next two years he became a parish priest of Mariacki church.

He was the one to put his family shield into the parish house wall of Mariacki church.



2.3. Materials with visual lead-ins



SUITCASE

- Level:** A1 – C2
- Time:** 20-30 min.
- Aims:** to practice speaking skills, storytelling and vocabulary

Preparation and materials:

- preferably a suitcase,
- optionally the suitcase may be drawn on the board (then magnets are needed)
- colourful pieces of paper

In class:

1. Tell the students that whenever we go travelling, we need to pack and put various things to our suitcase. Together with the physical things, we also take our expectations, feelings, hopes and predictions.
2. Distribute the pieces of paper to Ss and ask them to write down 2-3 words describing what they came in with to the class.
3. Ss either put their pieces of paper to the suitcase, or place the pieces of paper on the board using a magnet.
4. At the end of the lesson, or at the end of the course give Ss their paper sheets back and ask them to write down 2-3 words describing what they will leave the class with and put to their suitcases. Are the words the same, different, new?
5. To wrap up ask each Ss to take a random piece of paper from the suitcase and read it aloud

Rationale:

When working with lower-level students you may base vocabulary thematically (e.g. places, food, clothes, etc) and use more physical object than expectations or hopes as it may be too difficult for the students to express their feelings and emotions.

You can proceed with this activity in two different manners:

1. as an opening and closure of a lesson
2. as an opening and closure of a course



Comments and variations based on testing the activity “SUITCASE”

PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Lithuania	ESP	English	Business English	The activity was adapted to business class on banking. Instead of the suitcase an old trunk as business term bank was used and students were asked to “deposit” their active words and phrases in it.	50
Italy	B1	Italian	General Italian	Asking the students to write down their feelings and emotions make them realize what they wanted and what they got from the course.	8



Whenever....

Level: A2 – C2

Time: 30 minutes

Aims: To practice speaking and grammar, to discuss school memories related to teachers

In class:

1. Write the word : *whenever* on the board and tell the group this is the beginning of a sentence which looks like this:

Whenever

_____ .

2. Tell the group that this is the sentence you have in mind and ask them to shout the words while you are going to give them clues about words using mime and gestures. When you hear the correct word, write it on the board like this :

whenever



my teacher

looks at

me

through

his

thick

glasses

I

feel

very small.

3. When the sentence has been reconstructed, ask the students to discuss in pairs the reasons why the writer feels small.

Invite suggestions from the group.

4. Write the following sentence skeleton on the board :

I feel grateful to..... for

Ask the students to think of someone who has had a positive influence on their learning (knowledge, skills, behaviour etc) and to complete the sentence in their notebooks. When everyone has done it, ask students to form pairs or small groups, read aloud their sentences and briefly describe the context of their experience.

Acknowledgement: This activity is based on an idea taken from: Creative Grammar Practice, G.Gerngross, H.Puchta, Longman 1992



3. Pool of Ideas



The following fourteen ideas are examples of simple language activities which involve learners in creating stories. These activities, similarly to those presented in the workshop, are built around the following principles:

- prediction and speculation
- visual input
- musical input
- open-endedness
- personalization
- controlled practice

- 1. What happened before?**
- 2. What happened later?**
- 3. Objects tell stories**
- 4. How will the story continue / end?**
- 5. Co-operative storytelling**
- 6. Pictures into a story**
- 7. Story behind a photograph**
- 8. Story behind a headline**
- 9. Recalling the plot**
- 10. Musical narratives / descriptions**
- 11. Story in the pictures**
- 12. Story in writing**
- 13. Shadow reading**
- 14. "Fish" game**



1. What happened before?

In class: T shows a picture of an interesting or a dramatic moment and elicits from Ss some information on what is happening, who is involved, how the characters are feeling etc.

Ss discuss in groups or pairs what may have happened before this moment or has led to it. Each group presents their version of the story.

Comments and variations based on testing the activity “What happened before?”

PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Italy	A2 B1 B2	Italian	General Italian	It works with all levels to review past tenses and future as well.	4 - 10

2. What happened later?

In class: T shows a picture of an interesting or a dramatic moment and elicits from Ss some information on what is happening, who is involved, how the characters are feeling etc.

Ss discuss in groups or pairs what may happen next and what it may lead to. Each group presents their version of the story.

Comments and variations based on testing the activity “What happened later?”

PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Italy	A2 B1 B2	Italian	General Italian	It works with all levels to review past tenses and future as well.	4 - 10



3. Objects tell stories – “A day in the Life of... “

In class: T brings – or invites Ss to think about -some personal belongings which they have or use every day. The idea is to imagine that these objects can – like people - tell stories of what is happening to them, how they are being treated and how they feel. Ss are asked to prepare and give an account of e.g. a day in the life of an object (without saying what object it is) while others have to guess the name of it.

4. How will the story continue / end?

In class: T tells a story and interrupts the act of telling it at certain critical points in order to elicit from Ss how it may continue or end.

5. Co-operative storytelling

In class: T tells a story and interrupts the act of telling it at certain points and invites Ss to imagine certain scenes as well as what the characters and places in the story look like.

Ss compare their images and thus extend the story told by T.

6. Pictures into a story

In class: T hands out several pictures to each group and asks them to combine them into a story.

Comments and variations based on testing the activity “Pictures into a story?”

PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Italy	A2	Italian	Standard Italian	It helps to promote collaboration among students;	6

7. Story behind a photo

In class: T asks Ss to bring photographs which they took or can be seen inside. In pairs, Ss ask questions about the circumstances in which the photographs were taken and tell stories related to them.



8. Story behind a headline

In class: T brings headlines from a newspaper and asks Ss in pairs to re-construct story they can predict on the basis of key words in the headline. As a follow-up, Ss may read the original piece of news.

Comments and variations based on testing the activity “Story behind a headline?”

PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Italy	B1	Italian	General Italian	It's a good activity in order to focus on written skills and it's a way to discuss different kind of topics	7

9. Recalling the plot

In class: T asks Ss to think of a film they have seen and were impressed by. They are to note down the important ten scenes and episodes from the film (in the chronological order) and re-tell the plot of the film to someone in the group who has not seen it.

10. Musical narratives / descriptions

In class: T plays a short piece of music (preferably instrumental) and invites Ss to imagine the story the music evokes. Ss then compare their mental images and stories they come from.

11. Story in the pictures

In class: T distributes the sets of completely unrelated pictures and asks Ss not to look at them. Ss are to take a random picture lying upside down and on seeing what is in the picture start telling a story (e.g. *Once upon a time there was a banana...*). Ss continue the story adding their pictures chosen at random until all the pictures have been used.

12. Story in writing

In class: T decides on a story theme (e.g. *in the classroom, in the forest, on the street*) and divides the class into groups of four or five. The first S in each group writes the first sentence, bends the page, and tells the next S the last word of the sentence. The next S writes the next sentence just knowing the last word. The



activity continues until the page has been filled with bent sentences. Ss read out their stories to the rest of the class.

13. Shadow reading

In class: T brings a simple story which is both on paper and recorded on a CD. Ss first read the text and get familiar with the vocabulary, then listen to the story on CD and read together with the CD. T plays the recording at least 10 times putting the volume down with each listening. Ss read the text every time they hear the recording played and try to follow the rhythm and pace of the recording. The last time Ss read individually, on their own, without the recording. In this exercise Ss practice pronunciation and intonation.

14. “Fish” game

In class: T asks the class to write words connected with the given topic on small pieces of paper. T collects the pieces of paper from the Ss and puts them to a hat/bag/box. T takes two Ss and gives them a particular situation to improvise a dialogue (e.g. based on the vocabulary and subject of the lesson). All the other Ss listen and from time to time shout the word “fish!”. Each time the Ss who is talking at the time the word “fish” has been shouted out has to take a random word from the hat/bag/box and incorporate it to the dialogue.



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Drama



1. The Methodology of Drama Methods

1.1. Introductory remarks

Drama methods enjoy an increasing popularity in the foreign language didactics as they underline the meaning of the performative dimension of communication and they are generally judged effective, if it concerns to suggest linguistic and/or inter- or transcultural learning processes.

Using drama in combination with warm up exercises offers the wonderful and creative possibility to acquire foreign languages - in the true sense of the word – in a playful way.

1.2. Johnstonian Improvisation

Keith Johnstone, a special teacher who is originally British but has been living and teaching in Canada, started developing exercises out of applied drama for the most problematic special pupils. Johnstone realized that under the guise of a game one can really teach all sorts of things. He concentrated especially on practicing communication skills and reinforcement of self-confidence. A so-called Yes-improvisation was born, whose leading principle is to accept and support the ideas of another person as well as get rid of stage fright.

I myself crystallize Johnstone's principles in four main items:

- 1) Improvisation will help find the child that is inside everybody, who can and wants to play and gets a lot of positive energy out of the game.
- 2) Whatever we learn or practice, it is important to be present in that moment.
- 3) Making mistakes is fun! It is possible to get rid of the fear of making mistakes.
- 4) Supporting another person will return as support for oneself. Positive interaction without turning the other one down is possible.

The aim of the Johnstonian impro is thus improvement of interactional skills and promotion of self-confidence. In language teaching, both divisions are important. In Johnstonian thinking "blundering is a gift". When students get rid of the fear of losing their face and realize that it is all right to make mistakes, this will release enormous resources for practicing. All such "blundering" that does not harm others is even desirable because it will release positive energy, lower the threshold to participating.

My hypothesis is that through drama methods students will get more courage to speak a foreign language. Learning also takes place sort of by accident because the games include a lot of repetition, which will be helpful for generation of engrams. However, drills are quite mind-numbing. As part of a game, even repetition may become fun.

In a Finnish guidebook on improvisation, Simo Routarinne summarizes: "The aim of constructive interaction is to make group members pull together and direct their attention to common activity so that self-consciousness and self-observation of individuals are reduced. In this way, the group can reach a state of a flow where all participants as equals carry out a common task." In this case, that common task is learning a foreign language.



1.3. Process drama

Process drama is a method of teaching and learning drama where both the students and teacher are working in and out of role. Process drama is working through a problem or situation using improvisation as a group. From all subtypes of applied drama, we have chosen process drama since we consider it the most suitable of all for language learning. It is very suitable for the work in students groups and for group work. The idea of the process is to call forth students' emotions through experience. We do not learn only cognitively; we also learn through emotions and experiences! Something learnt through experience and emotion does not only increase knowledge, experience-based learning also affects one's self-confidence, interactive skills and set of values. The aesthetic experience is an important constituent too!

The best source of information about the process is the production of Owens and Barber, which contains lots of illustrative and practical (and ready) process examples.

Theater can be divided into the genres of applied and performing drama. Applied drama is an umbrella term for the wider use of drama practice in a specific social context and environment, not necessarily on a stage for an audience. Subtypes of applied drama include process drama, workshop theater, forum theater, storytelling theater, (not the same as storytelling), improvisational theater, invisible theater and process drama.

Workshop theater usually starts with a group of performers getting together around a topic they are passionate about, and they want to use the theatre performance as a way of teaching the audience. In forum theater, participants determine what their priority issues are - usually problems from everyday life - and develop short themes. Role-playing serves as a vehicle for analyzing power, stimulating public debate and searching for solutions. Storytelling theater is a form of theatre where the actor tells a tale, without extensive use of visual aids and with sounds normally produced only by the mouth (i.e., no electronic or recorded sounds). In some cases, actors move around and add dance or song but storytelling theatre can also be done with the actor sitting in one place and telling a story. Improvisational theater, or impro, consists of a comedic, poignant, or dramatic stage performance, usually with a wide cast of actors and actresses. These actors and actresses will use spontaneous acting techniques, including audience suggestions to contribute to the performance's content and direction. Invisible theatre is a form of theatrical performance that is enacted in a place where people would not normally expect to see one, for example in the street or in a shopping centre. The performers attempt to disguise the fact that it is a performance from those who observe and who may choose to participate in it, encouraging the spectators to view it as a real event.

2. Exercises and warm-ups

Active methods always require warming up. Johnstone's drama exercises also include plenty of so-called initial exercises or, in common English, "warm-ups" (ice breaking exercises), by means of which the group is stimulated into action. If group members do not know each other, many warm-ups will also work as a getting-to-know-people exercise.

Literature on the subject is easily available. Johnstone's own works on improvisation are available in English, and there are at least German translations. Everyone can apply their own games in language teaching. Into old well-known games, e.g. "color" or "hiding the key" it is possible to include a lot of vocabulary. A color game naturally practices colors, with hide and seek you can train places, directions,



comparison and prepositions. Children's songs are naturally an unending resource too, which you can grasp as fillers even with modest singing skills.





2.1. SWISH-BANG-POING-HOPP OR HATTARIHANSO

Level: A1 – C2

Time: 20 minutes

Aims: A lot of repetition, courage to speak, courage to make contacts in the group.

One has to be present and listen. One has to react.

Simulates well real-life situations.

By changing words this can be played ad infinitum.

This game is often popular with students. In it, a couple of clear message words are given to which you attach a gesture or a movement. The message goes round in a circle. I learnt this game myself under the name swish-bang-poing-hopp and played it later on with Japanese words as “hattarihanso”. That gave me the idea to replace the words with Finnish ones when teaching immigrants. Games tend to transform in groups, which is quite all right.

The message is given to the next persons on the right or on the left by swinging hands in their direction and saying “hei” (Hello). If somebody wants to change the direction of the message they say “ei” (not) and make a rejecting hand gesture, i.e. raise their hands up in front of them. If somebody wants to skip one person, they may say to the next one in circle “hyvää päivää” (how do you do), in which case this person goes ahead with the message. If participants want to transmit the message to someone else than the next person or the second next, they will point their finger at the group member in question and sing “tule, tule poika/tyttö nuori” (come on young boy/young girl). If somebody wants to put the whole message chain into disorder, they say “on kylmä” (it’s cold) and then everybody will change places and wave their hands. Anyone can continue the message. Turns can be shifted to anyone in the circle – except to those standing next – by pointing a finger at the person in question and saying “VARO” (caution)!

In the Japanese-language version, if somebody makes a mistake, everybody will say “pokemon” and raise a hand. In the Finnish version I have excluded the mistake item. There will be mistakes, but you can pass them just laughing. At some stage I tell the group to make it quicker, which will increase happy mistakes. If the group is big, as e.g. both of my groups, consisting of 20 persons, it can be divided in two and always ALLOW TO CHANGE GROUP after a mistake.



2.2. ZIP-ZAP-ZOP

Level: A1 – C2

Time: 20 minutes

Aims: A lot of repetition, courage to quick reaction, interaction

In a circle, one participant points at another, sends a message and says "zip", the one who received the message says "zap" and sends the message to a third person by pointing, the latter says "zop" and sends the message to a fourth participant. The chain starts from the beginning. I have replaced nonsense words with both numbers and pronouns. The game sounds really simple, but it is easy to get confused during it. Again, it is possible to divide the group in two to make communication turns go round quicker, and more reactions will happen. After a mistake one IS ALLOWED to change circle.





2.3. MESSAGE RING

Level: A1 – C2

Time: 20 minutes

Aims: Concentration, repetition, brushing up one's memory, brain gym.

Works both as a warm-up and as a teaching situation.

Simply awesome for a new group for learning names. In that application, everybody says their name in the first message chain.

A message chain is formed in the circle from selected subject matter. In language teaching, it may be food, colors, countries, animals, months etc. Each student will choose one word for themselves and says it every time when the message reaches them. The order of the chain will remain the same all the time, i.e. if I got the message from Mi Meh (Name) and passed it on to Reihane (Name) during the first round, every round after this one will always be the same. The message can move only by eye contact, but you can add a ball or a gesture. Or the next round added on top can be with the ball if the first one was with words.

Thus, on top of the message chain another one is added, where the order and the words are different. If the first chain Mi Meh-Jaana-Reihane was with animals, the other one will be e.g. Azeez-Fehri-Jaana with colors. And the third one, let's say, the ball ring Jaana-Lilija-Reihane. Yes!



2.4. ELEPHANT-PALM TREE-GORILLA

Level: A1 – C2

Time: 20 minutes

Aims: For kinesthetic action and movement, revision, quick reaction according to listening comprehension

One of Johnstone's basic exercises! There are countless versions of this running in improvisation groups and therefore it feels natural that words can be changed to suit the needs of language teaching. The idea is always cooperation of three students in the circle. One student stands in the middle and gives an order by pointing a finger at someone in the circle. If it's "an elephant", the person who got the order starts playing an elephant e.g. by swinging his trunk and those standing beside will make ears for the elephant. The one who makes a mistake IS ALLOWED TO MOVE TO THE MIDDLE. The instructor should watch that nobody is bullied into going to the middle. In disputes, the instructor can always go there him/herself.





2.5. CONTINUUMS

- Level: A1 – C2
- Time: 20 minutes
- Aims: Motivating, revision, activating.

I have run into this continuum technique mainly in connection with process drama exercises but it is also used in Storytelling Theater. Descriptions are to be found e.g. in “Drama Works” by Owens and Barber”. By means of continuums you can kick off a lesson quickly and effectively or use as filler in order to stimulate your students after some more silently done task.

Continuums can be made out of a number of things. I have applied birthdays and years of age (numbers), months (months, seasons), initials of names (alphabet) and location on the map (directions). I give the students a simple command to locate themselves on the continuum so that those whose names start with A will stand at one end of the continuum and those starting with Ö at the other. In addition to all kinds of orders based on facts (height, weight, age etc.) one can build continuums on the basis of opinions or states. E.g. “alert” at one end and “tired” at the other. In some cultures people find it difficult to express opinions. A continuum offers an opportunity to safely practice this.



2.6. ABC RING

Level: A1 – C2

Time: 20 minutes

Aims: Activating, everybody will participate, revision but also something new, courage to react and open one's mouth, concentration, motivating.

This exercise is also done in a circle. It is often necessary to create space in a classroom, which as such serves as warm-up. The game is a version of the old boat-has-been-loaded-with game. People in the circle take turn and start with words beginning with an A. When no new words are thought up, they switch to those starting with a B. The direction can be reversed too. In a big circle one's turn comes lamentably seldom and if the direction is changed often, one may have to wait for a long time. I often modify this exercise in a classroom so that I take a ball with me (kinesthetic!) and throw it at random in the room. The turn always belongs to the one who catches the ball. Thus everybody can participate. It is also possible to modify this so that the new word must begin with the letter the previous one ended with. Sometimes I just throw the ball around and ask for words from a specific field of concepts like Parts of the body or Christmas (which I also write on the blackboard). As simple as it is, it is more fun than just cramming with a book!

I have also seen a version of this where two balls went around in the circle. Teams were always formed by every second persons in the circle. A new word had to be thought up before the ball of the opposing team passed the one of one's own.



2.7. LIVING LETTERS

Level: A1 – C2

Time: 20 minutes

Aims: Understanding of sound and letter.

Work for kinesthetic☺

Does not teach very much new things but may help kinesthetic remember.



Students form letters out of their bodies and write each other's names using them, or e.g. Finnish words dictated. There can be more than one student to form an individual letter.



2.8. COUNTING NUMBERS TOGETHER

Level: A1 – C2

Time: 20 minutes

Aims: Revision of numerals, concentration, grouping, interaction, contact.

In a circle. People count from 1 to 30 so that anybody can say the next number, which means there is no order of turns. The rule is that only one person at a time may say the number. If two people talk simultaneously, the exercise will be started over.





2.9. A COUPLE OF ADJECTIVE EXERCISES

Level: A1 – C2

Time: 20 minutes

Aims: Revision of adjectives, supporting self-confidence and grouping.

In a process drama, one good exercise that reinforces group action is “gossip” or a version of it, “encouragement alley”. In both, it is possible to revise adjectives.

In “gossip”, one participant is standing with his/her back toward the others and listening to what kind of gossip they are telling about him/her. The idea is to talk about positive matters only. Everybody in turn will be the object of the gossip.



With the “encouragement alley” the same idea is realized so that each one will walk through the human alley and everyone else in the valley will pat the person in question on the shoulder and say something positive.

A more neutral version is that you choose a partner from the group and simply list things and qualities in pairs reciprocally, e.g. “You have blue eyes.” Partners are changed a couple of times.



2.10. PHYSICAL WARM-UP – RUN AROUND

Level: A1 – C2

Time: 20 minutes

Aims: Warms up and stimulates the group into action.

I myself learnt this exercise as "shield and threat". Each participant chooses one out of the group who is an imagined "threat" and another one who will be a "shield". After the order of the instructor, everybody will start running and trying to stay away from their threats behind their shields. A tremendous chaos will result, with people laughing and shouting.

At the German CiLL workshop I ran into a nicer version of the game where people just "run around." Each participant chooses a person in the group who they try to run around. There will be an equally terrible chaos but without any sociogram-like cliques.





2.11. INTRODUCTION WARM-UP – NAME AND GESTURE

Level: A1 – C2

Time: 20 minutes

Aims: Making people familiar with each other, grouping, and facilitation of memorization particularly with kinesthetic.

In this exercise the group is standing in a circle and learning names. Everyone repeats every name already told, so that, depending on the size of the group, there are quite a few names to be repeated at the end.

At the CiLL workshop in Germany, a movement was always connected to the name, i.e. when somebody in the circle told their names, they e.g. swung their hands or jumped in the air simultaneously. All others repeated the name and the gesture. Next, another one told his/her name and combined this with a certain gesture. Everybody repeated both the first and the second name, gestures included and so on. Another version would be to combine hand clapping/rhythm with one's name.





2.12. WHO ELSE LIKES

Level: A1 – C2

Time: 20 minutes

Aims: Works both as a getting-to-know-others exercise because everybody will tell something about themselves and as language revision.

Inclusive, funny and action-oriented but also requires listening and concentration.

In a circle, one person goes to the middle and tells the others one thing he/she likes. All those who also like the same thing change places. If you want to revise something else than verbs, you can give a prompt “I have...” and then, all those who have the same thing, e.g. “a red car”, change places.





PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Finland	A1-C2	Finnish	Finnish for foreigners	<p>2.01 Swish bang Poing - Hopp or Hattarihanso</p> <ul style="list-style-type: none"> • Suitable for a larger group too (e.g. 20 people), in that case it is recommendable to divide it in two • The real focus is on language learning, although it is also a funny exercise. In addition to language, it teaches interaction and contacting. E.g. those coming from cultures where it is not typical to look people in the eye will practice this Western habit without noticing and in a safe environment. Gesture and movement will help kinesthetic remember. • Suitable for both multicultural, heterogeneous group and for a homogenous one. My immigrant group with persons coming from over ten different countries can do this longer than the Estonian group, who easily gets fed up with something that is "childish". • It is necessary e.g., to change words often enough, so that the task remains sufficiently challenging. 	20
Finland	A1-C2	Finnish	Finnish for foreigners	<p>2.02 Zip Zap Zop</p> <ul style="list-style-type: none"> • Suitable for different groups; focus maybe more on repetition and revision than learning something new, but practical for revising many things through changing words. • Not as funny as the previous one, but effective, particularly with a heterogeneous group. 	



PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Finland	A1-C2	Finnish	Finnish for foreigners	<p>2.03 Message Ring</p> <ul style="list-style-type: none"> • Very Effective! • Requires presence and concentration. • Will empty all unnecessary stuff from people's minds. • One can both teach new and revise old material. A must for kinesthetic with a ball. • Demanding, May tire students out. • In a heterogeneous group, one who does not manage will spoil the game for others. • Works better with a homogeneous group and has been enough of a challenge. • 10-12 persons are optimum group size. A group bigger than that will scatter easily and group members do not succeed in helping each other. <ul style="list-style-type: none"> ○ I have differentiated the exercise so that a weaker student does not take part in all chains but e.g. in only one. 	10-12
Lithuania	A1-C1	English	Business English; General English	<p>2.03 Message Ring</p> <p>Additional focus /activities</p> <ul style="list-style-type: none"> • In the initial stages of the course as introductions and as a way of memorizing the Ss' names • As a way of practicing <ul style="list-style-type: none"> ○ formation of compound nouns ○ verb forms ○ tenses 	97



PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Finland	A1-C2	Finnish	Finnish for foreigners	<p>○ active/passive voice</p> <p>2.04 Elephant Palm Tree Gorilla</p> <ul style="list-style-type: none"> • I have only tested this with the homogeneous Estonian group, and that one, with 20 persons, was too big. People had to wait for their turn all too long. • Good for revision of verbs, because verbs are easy to play without performance stress. When I applied an adjective exercise I had learnt in the CiLL kick-off meeting in Germany, my students complained that they were not able to act well enough and therefore the exercise was too difficult. Regarding verbs, they are easier to mime in my opinion. • This exercise might also be suitable for revising names of professions and, why not, weather conditions. In low temperature, the three persons may shiver, and, wipe the sweat off their brows when the command is “hot”. 	20



PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Finland	A1-C2	Finnish	Finnish for foreigners	<p>2.05 Continuums</p> <ul style="list-style-type: none"> • An effective refresher but works better in a heterogeneous group; • Estonians will easily start creating a continuum speaking Estonian and forget to learn Finnish, i.e. the focus will shift from language learning to playing. • Suitable for revision of quite a few things but does not provide progress for advanced students. For them, this works simply as warm-up or brain gym filler. • In a beginner group, a good tool for people to get to know each other. • A group-forming method. 	20



Lithuania	A1-C1	English	Business English; General English	2.05 Continuums <ul style="list-style-type: none"> • Students were asked to read a text on an EU topic • As a reading comprehension exercise, the students were asked to summarize orally the most essential information of the text – each student contributed one sentence to the summary of the text • The activity was repeated with a continuum built on the basis of active vocabulary on the topic. 	97
PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Finland	A1-C2	Finnish	Finnish for foreigners	2.06 ABC Ring <ul style="list-style-type: none"> • Good filler, brain gym, revision, lesson starter or last item for all kinds of groups. • Focus absolutely on language learning. • With a large group, it is good if you can divide it into smaller teams, because otherwise the members will have to wait for too long and motivating will not work. • A competition version e.g. with two teams against each other thinking up words may get out of hand and become competition rather than language learning. 	20



Finland	A1-C2	Finnish	Finnish for foreigners	2.07 Living Letters <ul style="list-style-type: none"> • Funny! • Action-oriented. 	20
Finland	A1-C2	Finnish	Finnish for foreigners	2.08 Counting Numbers Together <ul style="list-style-type: none"> • This calms the group down rather than warms them up. • The focus is more on interaction and cooperation than language learning. • More difficult in a big group. 	20
Finland	A1-C2	Finnish	Finnish for foreigners	2.09 A couple of adjective Exercises <ul style="list-style-type: none"> • Challenging requires advanced knowledge. • The instructor can make it easier by giving ready adjectives. Especially the encouragement alley can easily go out of hand even with a good group. • Use with consideration! Telling about another person is a more neutral version of this, but it only serves as language revision and speaking exercise. 	20
PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Finland	A1-C2	Finnish	Finnish for foreigners	2.10 Physical Warm up – Run around <ul style="list-style-type: none"> • Focus on motivating, not on language learning. • Challenging to explain to a group with whom you do not share a common language. Funny! 	20



Finland	A1–C2	Finnish	Finnish for foreigners	2.11 Introduction warm up – Name and Gesture <ul style="list-style-type: none"> • Both versions are nice, the gesture version is certainly more effective with kinesthetic but causes extra pressure in a situation where people are already tense. • How difficult can it be to suddenly think up a movement!? In a big group, people are going to sweat. 	20
Finland	A1-C2	Finnish	Finnish for foreigners	2.12 Who else likes Works well even with a large group, because here one does not have to wait for one's. It is easy to join to do things together.	20
Poland	A1-B2	English	General intensive English language classes	Several Johnstonian Warm-ups The participants were the teachers of different professions who took part in the course to improve their language skills. The activities lasted eight hours with each group and they were adopted to learn more English vocabulary, but also for the teachers to reflect how they can adopt the drama warm-ups to the classes they usually teach at school.	59



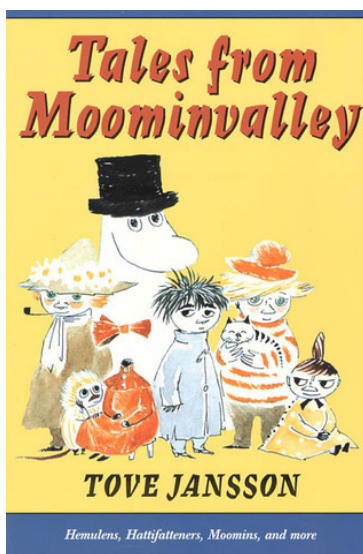
3. Two process drama examples

The Invisible Child – Manuscript for a process drama

Based on a tale by Tove Jansson with the same title.

Tove Jansson's wonderful stories about the Moomins and their eccentric group of friends have delighted readers of all ages for over fifty years.

The Moomins are a Finnish family of trolls whose white, furry appearance coupled with their large round snouts, makes them look something like hippos. They live a happy and carefree existence in the countryside although their friendliness and naivety often leads them into adventure.



Little Ninny was treated so badly by the lady who was supposed to take care of her that she turned invisible. It is only through the help and attention of Moominmamma that Ninny begins to materialize again.

<http://video.google.com/videoplay?docid=-5004207415554542780>



3.1. THE INVISIBLE CHILD

Level: A1 – C2

Time: dependent on group size, detailedness of exercises – e.g. half a day up to one week project

Aims: supporting self-confidence and grouping, practice and revision of vocabulary and grammar, courage to speak, motivating, activating.

3.1.1 Plot structure

Initial situation:

Ninny is invisible because she has been living with an ironical aunt. Too-Ticky takes her to the Moomins to be taken care of by them.

Rising tension:

It turns out that Ninny cannot even play nor laugh.

Culminations of action:

There are two action episodes in the story. During the first, it is time for apple harvest, and Ninny fails as she breaks a glass can. The other one is about a trip to the seaside. Ninny is afraid of the sea.

Turning point:

Ninny believes that Pappa is going to push Mamma into the sea and rushes to defend her. Ninny bites Pappa on the tail.

Denouement/Final outcome:

Ninny becomes visible and learns to laugh.

3.1.2 Initial warm-up

Before the actual process drama, a warm-up is recommended. A good idea could be e.g. a relay ring, where two or three messages are simultaneously sent around. One message can be a ball, two others e.g. an animal and a plant. In other words, there are three different relays going round. This exercise is stimulating, helps people concentrate and creates a positive atmosphere. It is also effective in creating social relationships and getting into contact with others.

It is also essential to make a DRAMA AGREEMENT before the actual process.

The story begins:

"On a dark and rainy evening, the Moomin family was sitting on the veranda around a table cleaning mushrooms. The whole table was covered with newspapers, and a kerosene lamp was burning in the middle of it. But the corners of the veranda were in shadow. Suddenly, there were light knocks on the



window pane, without further delay Too-ticky entered the veranda and shook the water drops from her raincoat. After that she kept the door open and called in a persuading voice into the rain: Come, come!”

The story goes on:

“Aunt was ironical day in day out. Finally, the contours of the child started to fade out and she became invisible. Last Friday you could not see her at all anymore. ” Aunt gave Ninny to Too-ticky saying she could really not take care of a relative she couldn’t even see.

“I brought her here so that you could make her visible again” Too-ticky told the Moomin family.

3.1.3 Exercises

Exercise 1: THINKING VOICE.

Somebody assumes the role of Ninny, sits down on the chair and remains sitting quiet. Others take turns to go to the chair and say aloud what Ninny is thinking about.



Discussion:

What could Ninny’s invisibility mean in real life?

The story goes on:

Finally Ninny agreed to come in but she didn’t say a word. Ninny’s movements could be observed by following the little bell hanging on her neck that the ironical aunt had fastened as a sign. Too-ticky left but promised to call in some day to ask how things were going with Ninny.

“Can you figure out how we could make her visible again?” Pappa asked in a concerned voice.

According to Little My, it would have been exciting to see Ninny eat because she was puzzled by where the food went to inside Ninny. Mamma ordered Ninny had to be let alone.

Exercise 2: FAMILY MEETING.



Enter into the life of the Moomin family and have a family meeting and record all problem solution proposals!



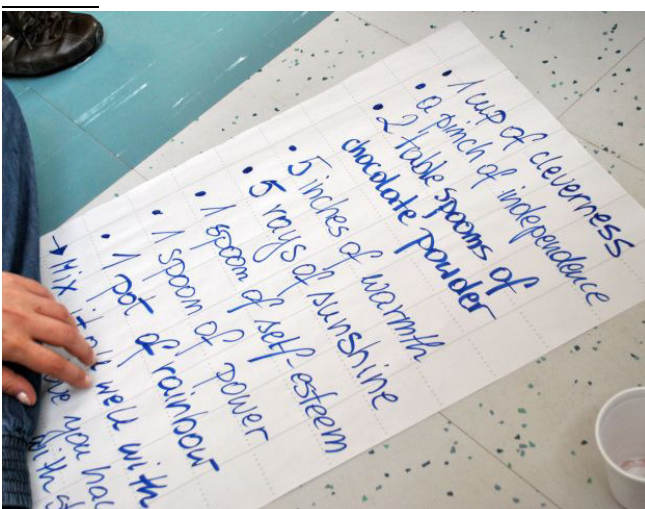
Discussion: Assess the proposals emerged during the meeting!

The story goes on:

Mamma made Ninny a bed in the eastern attic chamber. Among Granny's old notes there was also a potion recipe. Mamma started to make the medicine and secretly mixed some into Ninny's drinks. Soon Ninny's paws became visible. However, they vanished immediately if Ninny was reminded of the ironical aunt.

Exercise 3: RECIPE (WRITING, PRESENTATION AND DRINKING THE POTION).

Create recipes for a magic potion and write them down in small groups! Present the recipes to other groups! To finish, let's drink "magic potion" together.



Discussion: What does it feel like?



Did the potion give any boost to Ninny?

What else could the recipe contain than something to drink, e.g. “Friendly words”?

The story goes on:

On an autumnal day the family decided to pick apples. It was a beautiful autumn morning, a bit chilly for one’s face in the shadow, but in the sunshine it was almost summer. Everything was wet after nocturnal rain, and all colors were juicy and bright. After all apples had been collected (that is, shaken down from the trees), Pappa carried out his biggest apple mill and the family started making purée. Moomintroll rotated the mill, Mamma kept adding apples and Pappa carried jam jars away.

Exercise 4: SOUND LANDSCAPE.

Close your eyes and make sounds together that one could hear in a garden on a September morning!

Discussion: What did you hear?

The story goes on:

Little My was sitting up on a tree, singing Big Apple Song. “Suddenly there was a clinking sound. In the middle of the garden, there was a big heap of jam, and there were pieces of broken glass protruding all over it. Beside there were Ninny’s standing paws, which quickly went pale and vanished from sight.”

Mamma said, soothingly, that the family always used to give one jar to bumblebees, and that Granny had always said that earth had to be given some kind of a present if you wanted it to be fertile. Ninny’s paws became visible again and now you could also see Ninny’s legs and part of a brown skirt.

Mamma made Ninny a beautiful red dress of an old scarf. Mamma even managed to make a nice hair ribbon out of the leftovers. Now everything else was visible about Ninny except her head. After getting the dress Ninny spoke for the first time. She bobbed and peeped: - Thank you very much!

Exercise 5: EAVESDROPPING.

Everybody takes turns as Ninny, about whom the others say positive things aloud. The exercise gets further support if Ninny sits with her back towards the others and hears good opinions about her.

Discussion: How did Ninny feel about hearing positive things about herself?

The story goes on:

Little My and Moomintroll asked Ninny if she knew any nice game. Ninny didn’t know a single game but she said she had heard such children existed who used to play. Moomintroll and My decided to teach Ninny all games they knew.



Exercise 6: JUMP ROPE AND OTHER MIMIC GAMES.

People stand in a circle. Anybody can go to the middle and tell what game they liked playing in their childhood. The game is also played together mimically.



Discussion: Why doesn't Ninny play?

The story goes on:

However, Ninny didn't know how to play. She was trying to do it only out of courtesy. Frustrated, Little My threatened to spank Ninny, to which Ninny humbly replied she wished My wouldn't do it. My understood that Ninny wasn't able to get mad either.

"You will never get a face of your own if you don't learn how to fight!" My said.

There was a third thing Ninny was missing. She was not able to laugh. Gradually she was let alone so that she could go with the Moomin family without anybody especially interfering with her existence. Mamma, however, continued mixing Granny's medicine into Ninny's drinks.

Exercise 7: DANCE-PAST.

Form two ranks facing each other, e.g. five persons in each. The ranks will be asked to show as statues three skills that Ninny should learn. In other words, both two ranks will show three statues simultaneously. At the same time, the ranks will go past each other.



Discussion: What skills would be useful for Ninny to learn?

The story goes on:

“One day the family was going through a forest to a sandy beach. Their boat had to be pulled ashore for the winter. As usual, Ninny was walking behind them, but when they arrived at the beach she threw herself on her belly into the sand and started whining.” The Moomin family understood that Ninny saw the sea for the first time in her life, and it was all too big and frightening for her.

Exercise 8: “COSTUMING” = MAKING THE SEA CONCRETE BY MEANS OF PROPERTIES.

Under the blue cloth there is the sea. If you wish you can go under the cloth to test what the sea feels like. The rest of the group will hold the cloth in the air, swinging it.

Discussion: What did the sea feel like?

The story goes on:

On the beach they also met Too-ticky. She lived in a bathing hut at the seaside. Too-ticky realized Ninny had become almost totally visible. Only the head and the face were missing.

After the boat had been pulled ashore with some help from Too-ticky, the family was sitting on the beach, watching the sea. Mamma yawned and said that nothing interesting had happened for ages. Pappa winked and pretended to give Mamma a push into the water.

“But before he managed to do that – there was a yell, and a red lightning flew over the wharf. Pappa screamed and dropped his hat into the sea. Ninny had sunk her small invisible teeth into Pappa’s tail, and they were sharp.”

“Ninny was standing on the wharf, and under the red hair you could see a small snub-nosed angry face. She hissed to Pappa like a cat.”

When trying to fish up his hat from the water, he slipped and fell headlong into the sea. Everybody – including Ninny - burst out in laughter so that the whole wharf trembled.



Exercise 9: MARKING THE MOMENT.

Discussion: Which moment in the story was significant?

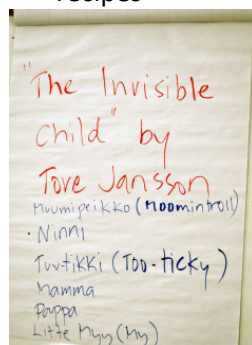
Is there still somebody willing to share a life experience of their own?

Props ("anchors") needed in the process drama:

- some Moomin props e.g. puppets or pictures



- props connected with the story e.g. small bell, a big pot/cauldron for making the magic potion, a jam jar, Pappa's hat, red cloth for Ninny etc.
- juice and mugs
- flap boards or large sheets of paper and pens for family negotiations and recipes



- big piece of blue cloth
- chair



3.2. THE KALEVALA AS A PROCESS DRAMA

Level:	A1 – C2
Time:	dependent on group size, detailedness of exercises – e.g. half a day up to one week project
Aims:	supporting self-confidence and grouping, practice and revision of vocabulary and grammar, courage to speak, motivating, activating.

The teacher/instructor tells the story in short passages. During the intervals, parts of the story are audio visualized by means of process drama. At the end, there is a discussion about the feelings and thoughts that had arisen. The drama process teaches through experience. Some target language skills are required. If the skill level is very low, pictures have to be used as auxiliary material! I have myself done this in a heterogeneous group where some members represented level A1 but others had already reached level B. Every now and then, words were looked up in a dictionary. Time consumption will easily be equivalent to three lessons.

The story begins:

A long time ago, there were two lands, Kalevala and Pohjola (the North). In Kalevala, there lived a man who was a great sage. His name was Väinämöinen. He won a battle by singing. He possessed magic powers. In Pohjola, there was an evil witch called Louhi. She had a beautiful daughter, Pohjolan neito (Maiden of the North)

Exercise 1: SPECIFY

Two teams are formed who start bragging about their own countries. The teams can be told to exaggerate, e.g. “There are so tall trees in our country that you cannot see the sun behind them.”

The story goes on:

Väinämöinen leaves for Pohjola in order to court the maiden. Louhi requires a price for the girl. She tells Väinämöinen to build SAMPO, a machine that conjures up riches through magic.

Exercise 2: THE MAGIC MACHINE

Participants draw the Sampo in groups of 3 or 4. (Pens and large sheets required) It is also possible to create a common “machine” by means of voices and gestures. It is important to discuss the essence of the Sampo. The discussion can also take place at the very end. For a modern human, “sampo” can mean energy, clean water, peace etc.

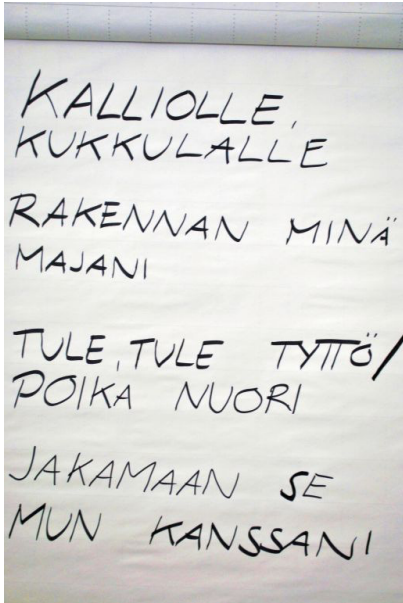
The story goes on:

Väinämöinen asks his friend Seppo Ilmarinen to forge (hammer together) the Sampo. Seppo does not want to leave for Pohjola but Väinämöinen forces the blacksmith to follow him by using his magic powers. Louhi thinks it is Seppo who is the suitor. There is also a third man who has come to court the maiden. This man is called Ahti Lemminkäinen.



Exercise 3: THE COURTING

The courting can be carried out in a number of ways. One can create small improvised scenes in pairs or e.g. sing a song so that the boys in the group start and the girls respond. The Finnish folk song called "Kalliolle kukkulalle" is well suitable.



When teaching the song, one can apply the so-called "fattening method", i.e. one repeats the song lyrics piecemeal, first one word only and then one line at a time.

The story goes on:

Louhi orders Lemminkäinen to carry out many dangerous tasks. He has to chase down and capture a giant moose and collect the Swan from the River of Tuonela (Underworld). Lemminkäinen cannot get up from the river water, but his mother comes to help and saves his son.

Exercise 4: MIND GAME

The thoughts of mother and son can be made audible through voice-over. Mother and son (volunteer students) sit down on chairs. Group members may take turns to go and express aloud mother's fears and her son's defiance. The one who speaks aloud goes behind the characters and puts a hand on the shoulder of the one whose thoughts are said aloud. Mother and son themselves do not speak. It is important to discuss after the exercise what kind of feelings and thoughts it had evoked.

The story goes on:

All men are forced to do dangerous jobs in Pohjola. One of the tasks is to plough a field full of snakes.

Exercise 5: SNAKES

An alley with snakes. The group is divided into two rows facing each other, and each participant will go through this alley, one at a time. Those forming the alley hiss and make snake-like movements. The alley may be frightening. Again, it is important to discuss the participants' feelings afterwards.



The story goes on:

Louhi wants to become rich, which is why she wants the Sampo. In the end Seppo builds the machine, getting the maiden as compensation. There is a big wedding in Pohjola.

Exercise 6: THE WEDDING PART 1

A wedding party is planned in groups of 3 or 4: The menu, the music, and the garments. It is a good idea to write the menus down on large sheets of paper. (Felt pens and sheets of paper!) The plans are presented! N.B. The wedding in Pohjola was celebrated 1000 years ago. There were no potatoes, nor was there any rice!



Exercise 7: THE WEDDING PART 2

Still pictures about the wedding are created in small groups, e.g. five pictures per group. The pictures can also describe events just before the wedding or after.



The story goes on:

Pohjola becomes rich. Kalevala is poor. It is a freezing winter and there is no food. Väinämöinen wants to save Kalevala and starts off to rob the Sampo. He builds a big boat and gets the Sampo. Louhi notices that the Sampo has been stolen and starts chasing Väinämöinen as a big bird. Louhi and Väinämöinen fight at sea. The Sampo falls into the sea, and is still down there at present. That is why the sea is salty and contains many riches.

Exercise 8: ABSTRACT

Discussion at the end: What stuck into people's mind? What affected them? What would they like to do in another way? Easily emerging topics might be e.g. the marriage of a young girl and an old man or the fight between the two lands. Does one's family have the right to decide about one's spouse? Does waging war bring any good? It is also possible to return to the Sampo once more: what is the Sampo of the modern human?



PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Lithuania	A1-C1	English	Business English; General English	3.1 Invisible Child <ul style="list-style-type: none"> • generated the students interest in the theme of the narrative • allowed students to look at the story from a double focus – the perspective of an adult and that of a child • generated empathy • stimulated students creativity • developed speaking/listening/writing skills 	97
Lithuania	C1-C2	English	English Stylistics	3.2 Process drama <ul style="list-style-type: none"> • Rewriting of Anne Tyler’s short story “Teenage Wasteland” (1984) from different points of view. Focus: <ul style="list-style-type: none"> • Discussion of the relationship between point of view and other elements of the text (prose style, plot structure, setting, character); • discussion of the relationship between genre and style Learning outcomes: <ul style="list-style-type: none"> • Revision of the main elements of the text; • Practical use of theory /theoretical concepts and definitions; • Development of language skills. 	16
Germany	A1-B2	German	German for the job, integration language course	Process drama <ul style="list-style-type: none"> • Using fairy tales, history and dates of Brothers Grimm • It was a new experience and the students were highly fascinated and excited. • It proved to be very successful 	12



PARTNER	LEVEL	TARGET LANGUAGE	TYPE OF COURSE	COMMENTS AND VARIATIONS	NO OF STUDENTS
Poland	B2-C2	English	Integrated skills classes, methodology workshops, drama project class	Process Drama + Johnstonian Warm-Ups In the Integrated skills class students had the activities tested for a short period of time (90 min.); whereas at the methodology drama workshops students tested drama activities quite intensely (five days, 8 hours per day) where they not only were the participants of the workshop, but also prepared some of the activities themselves and “tested” them on their peers, as micro-teaching activity	63
Poland	A1-B1	English	General English language classes	Process Drama + Johnstonian Warm-Ups The participants of the General English language classes took part in the drama activities which were divided into “stations”. Each “station” dealt with a specific activity run by one teacher, then the students moved to the next “station” for a new drama activity. The language was adjusted to the level, and for some more complex instructions Polish was used.	77



4. Bibliography and links

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<http://suite101.com/article/tales-from-moominvalley-a50190#ixzz1xZ228LcG>

The Invisible Chil – You Tube. <http://www.youtube.com/watch?v=c6gAlmfbUwA>

Links:

Process Drama:

<http://digitaldjs.info/joomla/index.php/process-drama>

Process drama in education:

<http://www.interactiveimprov.com/procdrmwb.html>

Creative Drama & Theatre Education

<http://www.creativedrama.com/>

Process Drama in Second- and Foreign-Language Classrooms



http://www.european-mediaculture.org/fileadmin/bibliothek/english/liu_processdrama/liu_processdrama.pdf

Drama techniques for teaching English:

<http://iteslj.org/Techniques/Chauhan-Drama.html>

Drama for language teaching:

<http://dramaresource.com/resources/features/drama-for-language-learning>

Drama in Language learning:

<http://www.encuentrojournal.org/textos/16.10.pdf>

Process Drama and Additional Language Teaching

http://www.griffith.edu.au/_data/assets/pdf_file/0009/270828/03-piazzoli-FINAL.pdf

What is workshop theatre?:

<http://www.helium.com/items/1831236-what-is-workshop-theatre>

Forum Theater:

<http://brechtforum.org/aboutforum>

A guide to improvisational theater:

<http://www.theaterseatstore.com/improv-theater>



Movie Making



1. Why Movie Making to Teach a Language

1.1. Introductory remarks

- This method has been created to enhance student motivation for learning a language. Usually, the making of a short movie is very engaging for students and tasks are accepted enthusiastically.
- Thanks to this method, each student is able to participate fully and carry out a language challenge according to his/her own personal proficiency level, skills, and abilities. In turn, each student builds self-esteem and confidence by being a part of the “language” project.
- Moreover, thanks to its interactive characteristics i.e. the acting, and to the group work that is necessary to finish the project, movie making also helps develop collaborative and important relationships among the participants.
- The “movie making” method aims to improve communication skills of the students, focusing on their linguistic needs. This can be done through:
 - a. the writing of a script focusing on their real needs
 - b. the memorization of the text (to fix the linguistic acts (functions) in the mind)
 - c. the realistic simulation of the situation in which the linguistic acts take place
 - d. the interaction between the students that is necessary to carry out the task
- Such a method is applicable to the learning of any language, but it requires a language expert to lead the students to the correct linguistic choice and to the comprehension of the communicative context.
- Thanks to its ability to supply precise linguistic needs through the target production of a script, it can also successfully develop the learning of specific languages.
- The high flexibility of this method allows the students to improve their communicative skills at all levels. Every student, indeed, can produce a script according to his/her interests and abilities.
- Also, a script can be written by students of different language proficiency levels, and tasks and roles can be divided accordingly.
- The realization of a short movie also allows participants to carry out tasks that are usually considered boring, for instance the memorization of linguistic acts.
- The choice of a subject or topic of interest is also motivating, since, through this option, students can meet their real linguistic needs.



1.2. Focus on communication and dialogue

- Since students have to write the script and play a role, this method, in its elementary application, develops both spoken and written (productive) skills.
- When students create the script, in order to produce scenes that are as close as possible to real life, they have to learn and to use authentic language, improving their communicative skills.
- While students write the script, they have to interact in the target language. This form of interaction is very useful to improve communicative and dialogue skills as well.

1.3. Focus on grammar

Although this method aims to improve communication, focusing on students' linguistic needs, it can be helpful in order to teach grammar as well.

This can be done in three different ways:

1. before the script writing: once students have defined the plot of the short film and its scenes the teacher, according to what the students have decided to write, can arrange some grammar lessons in order to give students the tools they need in order to write scripts correctly. After the lessons, students write the script.
2. during the script writing: while students write the script, the teacher may realize that they encounter difficulties in some stages of the writing. In this case, the teacher can provide some grammar lessons with general explanations, in order to help students carry out their task.
3. after the script writing: the teacher can provide some grammar lessons on the topics in which the students encountered some difficulties during the script writing process.

1.4. Focus on phonetics

The creation of a short movie provides the opportunity to focus attention on students' pronunciation errors. These errors can be noticed (1) during the shooting, or (2) after the movie screening:

1. During the shooting, the teacher pays attention to both the acting and pronunciation. Since students will act in only short frames, when the teacher notices some (big) pronunciation mistakes, he can stop the shooting and ask a student to repeat the scene using a better phonetic form.
2. During the screening of the movie, the teacher pays attention to big or repeated pronunciation errors and writes them down on paper. After the end of the screening, he can show the movie again and stop in those places where he can point out the wrong pronunciation. During the first screening, we suggest showing the movie without interruptions to avoid creating frustration or lack of interest in the students.



1.5. Focus on social conventions and paralinguistic aspects

- Through acting, the students create a situation as close as possible to reality.
- In particular contexts, some problems linked to social (cultural) conventions or paralinguistic aspects could arise.
- In this case the teacher can create a lesson about those issues. For instance, there could be some interesting lessons on formal/informal speech, on non-verbal communication, speaking in turn, etc.
- Usually these problems can be cleared up during the script writing. Sometimes they may also require specific lessons and further explanation.



2. Materials for movie making in language learning

2.1. Writing of the script

For several reasons, writing a script can be one of the most difficult parts of the project to complete due to:

1) **Motivation:** students usually like to do the filming, but they don't like to write it. In order to stimulate imagination, some script subjects can be suggested. Student creativity can also be inspired by brainstorming sessions that can lead to a script subject. It can also be useful to ask students to work in small groups they choose themselves: in this way, collaborative groups are created in which people who already know each other can work together.

2) **Number of students:** when a lot of students take part in the movie making program, they may have different ideas and opinions. As a result, it might be difficult to reach an agreement on controversial points. For instance, subject choice can be a controversial point. Every student may not have an idea, but in a big class there can be several different ideas. If an agreement through discussion is not possible, a vote can be taken. In this case, all of the ideas are introduced to the class and then students write the one they prefer on a small piece of paper.

3) **The plot:** Once the subject is decided upon, the precise plot needs to be determined. Since it is desirable that all of the students take part in this step, it is useful to develop it through a class discussion. The discussion will have to lead to a clear plot.

4) **Scene writing:** this cannot be done through an entire class discussion. For this reason, the class can be divided in small groups of two or three people (it depends on the number of students) that have the task of writing one or more scenes. The scene writing can be done at school or at home. In the first case, the teacher is always present and he can help the students if they have problems. It is suggested to offer problems and explanations to the whole class and not only to a single group. If the script is written at home, the teacher should read the script and then he should make one or more lessons about the critical points. Finally, the teacher will link together all the scenes together in order to complete the script

5) **Scenes decisions:** once the script is defined, decisions about how to go about creating the short movie need to be made: the scenes, the actors, and the place of shooting. This can be done through group discussion as well.



6) **role assignment:** in a short movie there are usually parts to play of different importance, length and difficulty. These roles can be assigned as follows:

(a) according to the students' choice: some students want to play important or bigger roles, while others may want to play smaller or less important roles. Once the script is correct, roles can be written on the blackboard and students can be asked which one they want to play. If there is more than one student who wants to play the same role, students can be asked if they are willing to choose a different one. If they are unwilling to change their role, they can be assigned by lot (drawing straws or flipping a coin). Roles not chosen by any student will be assigned to the ones who lost the lot, first by volunteers, then through lot again.

(B) According to the **role's difficulty** (in classes with different abilities): in classes in which the communicative proficiencies among students vary greatly, it can be useful to divide roles according to the objective difficulties. In fact, the reading of a text that is almost incomprehensible for a student is not very useful; it can be strongly de-motivating and very demanding, since it must be done through the memorization of grammar structures and linguistic functions. It is suggested that teachers divide roles according to their level of difficulty and to propose them to students with language proficiency suitable for them. In other words, it is not necessary for roles to be exclusively assigned by the teacher; they can also be offered and chosen by linguistic proficiency level. Then, students can decide through discussion their precise role in the movie.

7) **Tips for the shooting:**

keep everybody busy and engaged: students with smaller roles can sometimes wait a long time before playing his/her part or, on the contrary, he/she can finish acting very early. Since waiting can be distracting, teachers should find an additional activity for them. In movie making, there can be some important figures who work side by side with the actors: make up artist, set designer, cameraman (in this case he should have some practice with the camera). People who play smaller roles can cover these jobs, using their skills to make them feel as important and as involved as others with bigger roles.

sidestep difficulties: some roles require long dialogues to memorize or complex movements in front of the camera. If teachers notice students are having difficulties, longer scenes can be cut into shorter ones: for instance: a long take or a wide shot can be transformed through the technique of shoot-reverse shoot, that require several breaks and/or text to recite.



Step by step summary

1. Subject choice (students suggest their ideas, then they vote for the subject they prefer)
2. Definition of the plot (students discuss together about the precise plot)
3. Definition of the scenes (students divide the plot up into different scenes)
4. Creation of student groups
5. The student groups choose the scenes to write.
6. Script writing
7. Roles assignment
8. Final correction of the script



Script example 1

(B and above level of the Common European Framework of Reference for Languages: Learning, Teaching, Assessment, CEFR)

Horrors of a job interview

Level: (B and above of the Common European Framework of Reference for Languages: Learning, Teaching, Assessment, CEFR)

Skills: All four skills are practiced.

Function: using and reinforcing business vocabulary in context

Preparatory tasks:

- find texts (examples of questions and answers) in job interviews
- find sources on behaviour /communication skills in job interviews
- write the script
- memorize your role

Characters:

1. Secretary
2. IT geek¹ (constantly checks emails and picks up the phone anywhere and anytime)
Job interview tip: DON'T FORGET TO TURN OFF YOUR PHONE DURING THE INTERVIEW! (*The tips are displayed on the screen*)
3. Miss-It-Girl (comes 10 minutes late for the interview because of a shoe sale).
Job interview tip: COME 10 MIN BEFORE INTERVIEW AND KEEP THE APPROPRIATE DRESS CODE!
4. Hipster² (relaxed and chill and has no idea about his expectations and the company itself).
Job interview tip: ALWAYS DO YOUR HOMEWORK
5. Arrogant jobseeker (is arrogant and badmouths about his previous employers).

¹ "Not to be confused with nerd. A geek does not have to be smart, a Geek is someone who is generally not athletic, and enjoys Video Games; Comic Books; being on the internet, and etc." (*Urban Dictionary* <http://www.urbandictionary.com/define.php?term=geek>).

² "Hipsters are a subculture of men and women typically in their 20's and 30's that value independent thinking, counter-culture, progressive politics, an appreciation of art and indie-rock, creativity, intelligence, and witty banter." (*Urban Dictionary*. <http://www.urbandictionary.com/define.php?term=hipster>).



Job interview tips: BE POLITE and DON'T MAKE NEGATIVE COMMENTS ABOUT PREVIOUS EMPLOYERS

6. Desperate housewife (desperately needs a job and is ready for everything to please the interviewer.

Job interview tip: DON'T ACT LIKE YOU ARE DESPERATE FOR THE EMPLOYMENT AND TAKE ANY JOB

7. Pessimist (lacks assertiveness and feels unlikely to find success in the future).

Job interview tip: DON'T EXHIBIT NEGATIVE ATTITUDE AND BODY LANGUAGE DURING THE INTERVIEW

8. Interviewer 1
9. Interviewer 2
10. The narrator

The script

Scene 1: Introduction – behind the scenes voice

NARRATOR: Job-hunting sometimes can be a real challenge and serious headache for beginners. The interview is a chance to sell your best to a potential employer. How can we identify our strengths and how we can avoid interview disasters? In this movie, we will illustrate several DON'Ts that you should avoid in a job interview.

Scene 2: The secretarial office

NARRATOR: The usual interview process starts in the secretarial office when the applicants meet the secretary and await the formal interviews to begin. Companies tend to ask their secretaries about the first impression the applicants make, so don't forget – BE POLITE!

Summary of the plot: the applicants – the IT geek, the hipster, the desperate housewife, the pessimist – and the secretary in the secretarial office. The arrogant jobseeker comes in. The secretary asks her to fill in the application form. The arrogant jobseeker comes up to the secretary's desk with a disdainful look on her face, taps her nails on the desk, and says "I'm here for the interview" without saying 'hello.' The secretary gives her a sheet of paper and says "Fill out this form with your personal details, please." Without saying 'thank you', the arrogant jobseeker takes it, then heads for the sofa and sits down.

Scene 3: Interview – The IT Geek

NARRATOR: During the interview there can be nothing more disturbing than a ringing or constantly beeping phone. To avoid looking unprofessional, don't forget to turn off your phone!

Summary of the plot: the two interviewers are interviewing the IT geek. During the questions the phone beeps and the IT geek decides to check his email, saying that he just received an invitation for another interview across the street, but after reading the email suggests to carry on. After a while his phone



rings and he picks up, talks for a while, makes a lame joke and hangs. Apologises carelessly and continues with his answers. The interview has been going for a while (the scene starts with interviewer 1 saying “well, yes, we are always looking for motivated people...”) when the IT geek’s phone starts beeping. He says “Excuse me, just a moment”, reads the text message he received, smiles at his phone, then waves his hand saying “Yes? you were saying?”. Interviewer 2 (the mean one) repeats the 1st interviewer’s statement in a firm but polite manner: “We are always looking for motivated, focused people who have good time management skills, since we need all members of our team working like an efficient, creative machine.” The IT geek’s phone beeps again; he looks at it check the message. Interviewer 2 stands up, goes to the door and opens it a gesture that suggests “GET OUT!”

Scene 4: Interview – The desperate housewife

NARRATOR: Employers always look for a certain skill set to match the required position. Always show that you are interested, but NEVER ACT AS IF YOU WERE DESPERATE FOR EMPLOYMENT AND READY TO TAKE ANY POSITION.

Summary of the plot: the two interviewers are interviewing the desperate housewife.

- Interviewer 1, kindly: “Now that we've briefed you on the nuances of the position you’re applying for, what area, would you say, do you imagine would suit your potential best?”
- The desperate housewife: “Umm, well, I’m very adaptable so I can definitely take up a training course in whatever else the job would demand, and, you know – your eyes are very beautiful... I really need this job! “

Interviewer 2 looks on with an uncomfortable look on her face. Interviewer1 keeps blinking in surprise and looks embarrassed.

Scene 5: Interview – The pessimist

NARRATOR: the interview is your chance to advertise yourself for potential employers. Talk about your achievements and your key qualities, which could contribute to the benefit of their business in a calm and positive manner, but never SHOW ANY NEGATIVE ATTITUDES EITHER VERBALLY OR IN BODY LANGUAGE DURING THE INTERVIEW.

- Interviewer 2: “How would you rate your expertise in this particular field, personally
- The Pessimist: “Well, as a music critic I'm well-versed in all genres of music, you know, I have to be, it's my profession. <The pessimist pauses> Ah, it's true, though, that music nowadays progresses so fast, and the genres mix all the time, so it's a bit hard to keep track of... But... <Unconvincingly> I'm sure I can manage. Right, also, rap? You know, rap, there's so much of it, it makes me dizzy sometimes...

Scene 6: Interview – The arrogant jobseeker



NARRATOR: *Most of the interviewers are interested in your previous experience, so DON'T MAKE NEGATIVE COMMENTS ABOUT YOUR PREVIOUS EMPLOYERS.*

- Interviewer 1: "Let's move on to your previous work experience. What made you leave your previous workplace?"
- The arrogant jobseeker: "Oh, who wouldn't have left that place. No proper sense of decorum: even the dress code was, as my ex-boss put it "somewhat informal." And you wouldn't believe what foul coffee they kept in the break room. Also, tardiness - they tolerated such tardiness from the employees; really, I don't they're going to make it as a company, I've heard you're on an entirely different level of competence."

Scene 7: Interview – Miss-It-Girl

NARRATOR: *Punctuality is a key thing in every interview process as well as wearing appropriate clothes, so make sure you come 10 min before the interview, NEVER BE LATE and DON'T FORGET THE DRESS CODE!*

Summary of the plot: The interviewers are sitting in an empty room and keep looking at the clock. *10 min later* Miss-It-Girl runs into the room dressed in a petite dress, overdone make-up and holding few huge shopping bags. She falls in a chair and starts talking excitedly about a huge sale in a nearby shoe shop.

- Miss-It-Girl: "Oh, my gosh! Excuse me for being so late, I'm not like that all the time, I swear! It's just that there was something I didn't expect and I had to make a detour ... and then I had trouble getting a cab, I am terribly sorry."
- Interviewer 2 looks angry but doesn't speak, Interviewer 1 says: "That's understandable, it happens to the best of us. What was the unexpected emergency, if we may ask? Was it a family matter?"
- Miss-It-Girl: "Oh no, nothing so terrible. You see, there was this UNBELIEVEABLE sale at Lacoste....."
- Both interviewers listen to this with an expression of shock on their faces.

Scene 8: Conclusion

Narrator: These scenes aimed to show what you should not do during a job interview, and the final word of advice we can offer you is this: - be yourself but not too much. Hope it was useful. Good luck in finding a job!



Script example 2

(C-level of the Common European Framework of Reference for Languages: Learning, Teaching, Assessment, CEFR)

Lost in Florence

Scene 1

Establishing shot of Florence from above, zoom in to the railway station

Scene 2

Place: bus station

The bus arrives. People get off. Bus leaves.

You can see the teacher behind the bus with a laptop and a map in his hands looking around

Shot on the mama. Walking slowly saying hello to everybody. Carrying food and salami.

TEACHER

Excuse me!

MAMA

Buongiorno Francesca, come stai?

TEACHER

Excuse me, can you help me?

MAMA

Non capisco cara!

TEACHER

Can you tell me how to get there [*pointing the map*]. Because I am an English teacher and I have to be at school at 9,30



MAMA

[she doesn't look at the map and she starts explaining moving her arms, shouting] Devi tornare indietro, girare a sinistra, poi a sinistra, poi attraversi il ponte e giri ancora a sinistra

TEACHER

Pardon????

MAMA

Si, si, il ponte. *[she walks off]* Ciao



The teacher confused. She walks along

Scene 3: Meeting the vespa driver

Place: small street in Florence full of Vespas.

The teacher is walking in the street. At the end of the street a vespa driver is parking her Vespa. She walks by and addresses her.

TEACHER



Ehm . . . Excuse me...

VESPA DRIVER

Turns her head still wearing the helmet. (close up)

TEACHER

Could you help me...

VESPA DRIVER

Looking at her through the helmet, nods and waits for the question. (close up)

TEACHER

Do you know where the “Absolute English” Language School is?

VESPA DRIVER

Speaking with the helmet on and is giving directions with the hands

TEACHER

Doesn't understand – blank expression.

[bored] Thanks

She goes away. She disappears down the road.

Scene 4: The bar scene. Meeting the barmaid and the playboy.

First shot: the entrance of the bar. Close up of the bar sign.

The teacher enters the bar and goes straight to the barmaid. The playboy stares at her and doesn't lose her from his eyes.

TEACHER

Excuse me, do you know how I can get to the “Absolute English” Language School?

BARMAID

Absolute on the rocks or without ice? *[reaching for a bottle of Absolute vodka]*

TEACHER

[confused] What rocks? The school is not in the countryside it's here in Florence!



PLAYBOY

Vodka baby, don't you drink vodka? Salute! *[raising his glass]*

TEACHER

[making a "no" sign with her hand] No! I don't want a drink! I am looking for the "Absolute English Language School, scuola you know?



PLAYBOY

Ma che scuola? Stay here for a drink *[talking to himself while looking her in the eyes]* Ma che bella! Bellissima....!!!

TEACHER

I am sorry, I have to go.

BARMAID

[having served the vodka drink] Where are you going? Your vodka....

Scene 5: Meeting with Mafia woman

Place: Small, dark street



The teacher is walking and sees a woman standing outside a door. The woman is dressed in black. Hair drawn back. The teacher approaches

TEACHER

Excuse me? Could you help me find the “Absolute English” Language school?

WOMAN

[Lady looks at her suspiciously. She stares at her] Who are you? Who sent you here?

TEACHER

Sorry, I am a foreigner. Could you help me find the “Absolute English” Language School?

WOMAN

So, is it Don Fabrizio who sent you? Here it is!

She gives her a small package she was hiding in her clothes. The teacher looks puzzled and scared. She doesn't take it and runs away

WOMAN

Come back, or I will speak to Don Fabrizio!

Scene 6

Place: street

The teacher is walking to the square. General shot . Shot of an artist painting on the floor. Tourist stop to watch.

TOURIST

What's that?

ARTIST

[annoyed, not happy with the question]. Wait and you'll see

TOURIST

Italians are so rude *[to the rest of the group]*

TEACHER

Excuse me; I am looking for the “Absolute English” Language School. I am completely lost, could you help me, please?



TOURIST

Oh you've come to the wrong place. We are tourists.

ANOTHER TOURIST

Maybe this nice young man can help you

ARTIST



Could you let me finish my painting, please? I do not give tourists information!

The teacher sighs and leaves

Scene 7: Guided by the nuns

Place: a square with a church.

Long shot: a group of three nuns appearing from the back of a church and they make the cross sign, walking in a row.

The teacher enters the frame wondering around and looking at the church dome and she bumps into them. She drops her bag, she picks it up and starts talking the them.

TEACHER

Oh, Oh, sorry! I am really sorry, sister [*confused*]



NUN

God bless you, my child.

TEACHER

Sighs

NUN

What is wrong with you my child?

TEACHER

I got lost.

NUN

Did you lose the way to God?

TEACHER

[*confused*] No, I lost the way to the “Absolute English” Language school. Could you help me with that?



NUN

[*showing the sky with her finger*] Only God can help you. Follow his voice! [*showing the church*]



TEACHER

Thank you! Thank you!

The teacher enters the church. We see her from behind.

Scene 8

Place: inside the church

Camera on the church

Teacher enter the church. We hear 2 voices: (T and G)

TEACHER

Oh, my God! What should I do? These people in Florence are crazy. They are not able to guide me. Help me! I can understand Dante now. This place is hell

GOD

Ehmm! [*offended*]. How do you dare to talk about hell in such a place! Look around you and realize how beautiful the churches and the pieces of art are.

You should stop worrying about your destination and enjoy the beauty of the places, the people and the situation that you encounter.

Camera on her face showing a smile

Camera on the door

Teacher comes and smiling, looking around, enjoying the beauty

Camera moving around, stops at the entrance of the school

SCENE 9: Finally at the Language school!!

View of the stairs, from the top, the teacher is running up.

Camera inside the school, secretary at the desk, organising papers, she looks at her watch, nervous. Suddenly the door opens and the teacher comes in.

TEACHER

Is this the "Absolute English" Language school?

SECRETARY



Yes, it is, buon giorno

TEACHER

Good morning, I'm the new English Teacher [*shake hands*]. I have come to work for you...

SECRETARY

Yes!!! [*looks very happy and relieved*] Welcome, we were waiting for you. You have a class right now.

TEACHER

All right [*looks watch*] Yes... You know... [*confused*] I got lost in the city... and then I happened to meet some... (ehem!!) interesting people on the way.

SECRETARY

Oh, fine. We need to hurry up. [*standing up*] I'll show you the classroom. This way please.....[*opens the class door*]

Scene 10: In the classroom

TEACHER

[*opens the door excusing herself*] Sorry for being so...

She is surprised to find all the people she met in the classroom

People talking too loud.

Close ups to the people talking to each other



Voice of God

SILENCE!

They stop talking.



2.2. Just start filming

The basic unit of a movie is the shot: the shot, by definition, starts when we push “record” and finishes when we push “stop”.

This is the easiest way to start to make a film: you just have to take the camera in your hands, push the button “record” and start filming, using fantasy and creativity, the only qualities that are really useful to complete this task. We do not need to make a professional film, this is not our purpose. Moreover, in order to achieve professional results, we would need more knowledge and expensive technologies: we would use a professional camera (it cost more than 2.000 Euros), use professional editing programs (see paragraph 2.5), work with professional actors, a professional set designer and we would be professional directors. Probably, this is not our case.

Our aim is to teach a language in a motivating, collaborative and fun way and, through the activity of making a movie; we can reach all these purposes. So, action! Let’s start to shoot!

Once you have shot the scenes, the teacher can watch them together with their students and the best ones can be chosen together. Then, using an editing program (see paragraph 2.5) the films can be put them together and the results discussed in class. Fantasy, creativity and enthusiasm are the fundamental elements to do this part of the task well.

WHAT CAN YOU IMPROVE?

As written above, the best results are obtained using fantasy, creativity and enthusiasm. But, if you have encountered some difficulty or if you would like to have some tips about elementary shooting or editing techniques, here they are:



2.3. Shooting techniques

The basic unit of a movie is the shot; it is an uninterrupted part of the film. The first determining variable of the shoot is the **frame**.

There are several kinds of frames:

EXTREME WIDE SHOT: it is usually a landscape of the place in which the action or the story takes place. The subject is not visible.



VERY WIDE SHOT: The subject is barely visible and appears very small in the landscape. Its use in a film is similar to the extreme wide shot.



WIDE SHOT: the subject is clearly seen from head to toe but we can also see the location in which the action takes place.



AMERICAN SHOT: the subject is seen from head to knees. It is called “American shot” because it was used in western movies to show the cowboys guns.



MID SHOT: the subject is visible from waste to head. You can see the face expression and also what he is doing with the hands.



CLOSE UP: a part of the subject (usually the head) takes the whole frame. It can be used to focus the shot on the subject's expression and feelings.



EXTREME CLOSE UP: it is a shot focused on a small part of the subject (usually the eyes). It can be used to emphasize the facial expression.



CUT IN: it shows part of the subject different from the face. It can be used to show an action of the subject.



CUTAWAY: shows the environment around the subject, or something other than the subject. It can be used to show what the subject is seeing or what is happening around him.



2.4. Editing techniques

A movie is made of several shots that must be edited (cut). Only after editing is a movie complete. The basic unit of editing is the sequence, which is a set of shots that create a coherent unit of action.

Some of you may have had some problems of “coherence” in editing a movie. In other words, once you put the shots together, you found that they did not “fit” in a “natural way”.

In this case, here are some basic rules that are currently used in the editing of movies (called continuity editing), that can help you to avoid this problem:

1. **Cutting on action** or **matching on action**: if a subject begins an action in one shot, the subject carries out and completes the action in the next shot. It distracts the viewer from noticing the cut.



2. **Eyeline match:** if a subject watches something off-screen, there will then be a cut to the object or person at which he is looking. For example: if a man watches something on his right, the next shot shows what he was watching (a person, an object etc.).
3. **Axial match:** If you shoot the same action at different distances, the shots must be in the same line (axes).
4. **Direction match:** if a person goes out of the screen from the left, in the next shot he has to enter from the right.
5. **180° rule:** two subjects (or other elements) in the same scene must keep the same relation (left/right) to each other. For example: if two people talk, even if you edit the scene with several shots, the one on the left must always be on the left, the one on the right must always be on the right.

These rules are still used in most of the movies produced all over the world. There are also other kinds of cutting and editing. Here are some more examples:

- **Cross-cutting:** it is used to show two (or more) actions occurring at the same time in different locations. If, in the editing, we cut away quickly from an action to another, the viewer has the idea that the actions are simultaneous.
- **Fast cutting:** is several consecutive shots of brief duration (e.g. 3 seconds or less), one after the other. It is used to suggest or enhance the sensation of action or chaos.
- **Cutaway:** is the interruption of a continuously filmed action by showing something different (usually an object or a person). It can be used to focus the attention on a detail which is important for the plot of the movie.
- **Camera editing:** is the link between action or a person is accomplished in a single shot with camera movements or other techniques. An extreme sample of camera editing is the long take.
- **Long take:** is an uninterrupted shot in a film that (usually) last for several minutes. It can be used to follow a subject during an action or for dramatic scenes.

2.5. Editing programmes

There are many editing programs that we can use to edit our short film. Some of them, like *Adobe Premiere* or *Apple Final Cut*, are professional and allow the user to create filters or special effects similar to the ones that we can see at the cinema. Those kinds of programs are expensive (usually more than 200 Euros) and, furthermore, they are not very easy to use and require some time and skills in order to be used in an effective way.

We can find on the net some freeware programs, like *Avidemux*, *Windows Movie Maker* or *Wax*, Even though they cannot achieve the same results of the professional programs, they are easier to use and they are excellent as start-up programs.

Since the program *Movie Maker* is already present in all the computers with a Windows operative system, we have decided to use it as a standard program for the editing of the short films.



Detailed example: HOW TO EDIT A MOVIE (using Windows Movie Maker 2007):

1. Choose the shots that you consider correct from the original files.
2. Drag and drop the shots in movie maker.
3. Put the shots in the right order in the right window.
4. Cut each single shot according to the film's needs:
 - a. in the top bar (window: modify) you have the choice of cut.
 - b. select 'starting point' position the bar (in the right window in which you have the shots) in the place you want to cut the movie, then push 'cut.'
 - c. select 'final point' position the bar (in the right window in which you have the shots) in the place you want to cut the movie, and then push 'cut.'
5. You can add a transition between each shot in order to create smoother cuts:
 - a. select in the top window "animation". Select the shot in which you can add a transition and then the transition you want to add. Push on the transition you want to add and then it will be automatically added to the beginning of the shot.
6. Add titles:
 - a. you can find the button for titles in the top window "start page"
 - b. pushing the button "titles" you can add a title at the beginning of the selected shot
 - c. pushing the button "end titles" you can add the end titles
 - d. you can choose the way of visualization through the bar "effects" on the top bar.



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Conclusions

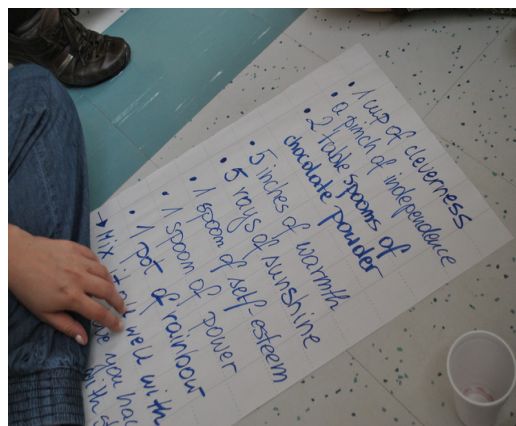
The overall goal of the CiLL project was to improve the quality and effectiveness of foreign language teaching by adopting creative methodologies – namely storytelling, drama activities and movie making in the language classroom. Project goals were aligned to lifelong learning goals: the aim was to prepare the students to be effective in knowledge oriented societies and mobile labour markets.

The practice of implementing the CiLL materials was overall successful. The implementation of the three methodologies proved to be effective on the development of all four language skills. It also opened new perspectives on the importance of structural elements of language in the production of meaning regarding its impact on the effectiveness of communication practices. By integrating focus on real life situations, CiLL activities allowed practice of social conventions and paralinguistic aspects. Furthermore, creativity enhanced classroom provided learners opportunities to foster their self-esteem and autonomy.

Project results also reveal significant improvement in the following competences:

- group building
- team work
- cultural awareness
- constructive interaction

Multisensory approach based CiLL activities can thus offer a potential for synergy of creative learning, creative thinking and creative teaching not only in ESL/EFL classes but also in the instruction of other subject areas involving foreign language teaching/learning. According to testing results of all phases of the project, perceptiveness to students' needs and creating the right atmosphere in the class are crucial to this end in order to ensure the cognitive, affective, and social growth of teachers and learners.





Participants about creativity in language learning ...

Teachers' comments on storytelling methodology:

I did something similar but less detailed because I have been afraid of losing time for the subject matter. Now I know that my students can be motivated through creative lessons as well as there are great effects in spelling, grammar and vocabulary.

Students of a so called Integration course did learn about German fairytales while using the story telling method. They liked it very much and so they decided to meet private in a reader circle where they read new fairytales, talk about them and sometimes write new endings for the stories.

Teachers' comments on drama methodology:

'I like it although it requires bigger effort I must say. The fact that the exercises were ready to use was of great help and convenience.'

'I do like it a lot. I wish I had more time in my classes to devote to such activities. It breaks up the routine and helps students generate energy (warm-ups and some Johnstonian improvisation games) as well as produce an insight and makes them more reflexive towards what they are studying at the particular moment (process drama). '

'As long as it does not involve touching, rubbing or producing sounds etc. Most useful activities were the language based ones(expressing irony through a dialogue, creating a magic potion, writing a menu or giving complements to other students etc.) I created my own e.g. designing a dress for Ninny, or colouring the clothes (revision of colours, parts of clothes), fill in the gap text from the story etc.'

'I may use it to revise material from previous lessons. '

'It's enjoyable and encouraging for me as a teacher. I saw my students have a great time and it was really rewarding for me.'

Teachers' comments on movie making method:

'They were highly motivated: most work was applied as their homework, e.g. writing a script, making costumes, preparing other accessories, and all these things were done perfectly! Also 2 out of 3 groups produced their film very professionally. They added music, animation, relevant cartoon jokes, etc. We really enjoyed watching the final effects!!!'

'It was fun! It integrated students. It showed them how well they can speak English.'



'It brought some new energy and enthusiasm to the classroom and made me see my Ss in completely different roles, mostly very positive ones, as they put a lot of effort, energy and their time to complete the whole task and make the movie. It also integrated the group a lot.'

Seminar for teachers participants' comments:

' Creativity in language learning is...like getting on a magic carpet! '

' For me, creativity in language learning is a game governed by imagination and only by principal rules of language correctness. '

' For me, creativity in language learning is an easy, funny way to learn and to get to know and work in a different way. '

'For me creativity in language learning is viel Spaß im Leben.'

'For me, creativity in language learning is:

- Expressing oneself without thinking about the grammar
- Being oneself, being creative.'

'For me, creativity in language learning is improving language skills and having fun without stress or fear.'