

2 Learning language through drama

*Rannveig Björk Thorkelsdóttir and Ása Helga
Ragnarsdóttir*

Introduction

Learning creatively

In recent years, there has been a growing focus on creativity in schools which relates to rapid social changes and a shift in the labour market toward creative solutions and creative individuals as a desirable addition to the labour force (Craft, 2003). The educational task is demanding. It is important to create educational facilities and environments for creative teaching by providing opportunities for students to practise critical thinking and engage in creative activities. This calls for a variety of creative teaching methods as individual students learn in different ways. But what characterises creative schools? Jóhannsdóttir et al. (2012) recommend an open and flexible study plan where students have the opportunity to influence what takes place in the classrooms – for example, which study materials should be used and the planning of the lessons. The emphasis on the creative school requires teachers to develop an atmosphere that encourages students' curiosity and critical thinking. Jóhannsdóttir et al. (2012) add that it is important for students to discover that a question can have many answers and that everything is possible in the creative process. For example, you can compose a poem about a green sky or write a life story about an inanimate object. In a creative school the students should have the opportunity to use their imagination, show initiative, seek cooperation and to work independently.

The educational emphasis should be on using teaching methods that demand creative practices and take each student's abilities and skills into account (Amabile & Kramer, 2011). Torr (2008) argues that many elements have to work together, for example education, intelligence, ability and environment.

In creative work students learn how to make decisions where they can evaluate different possibilities and assess the consequences of their choices. Students often develop in cooperation with others which, in turn, strengthens their independence and self-knowledge (Jeppesen & Ragnarsdóttir, 2004; Ragnarsdóttir & Thorkelsdóttir, 2010). Engaging students in critical discussions prepares them for participation in the cultural discourse of our society.

Through creative activity and problem solving, students are able to influence their environment and take part in shaping culture.

According to Sternberg (1985), creativity is related to originality and independent thinking. A creative person feels a need to challenge her own convictions and reach beyond personal limits while engaged in creative work, and even though she might contradict prevailing attitudes, she believes in what she has to offer. Gylfadóttir (2013), states that certain personal characteristics are common amongst creative individuals. They have an inner motivation and drive, they are sceptical and tend to ask questions about recommended cultural practices and sometimes set their own rules to follow. These characteristics play an important part in a constantly changing society; it can perhaps be said that creative learning in a supportive environment gives promises like a treasure chest just within reach.

Learning in, through and about the arts

Learning in, through and about the arts is important for the artistic, social and intellectual development of students. When specific skills and techniques are taught, for example in drama, students are learning ‘in’ the arts. However, when these techniques are used to teach concepts such as math, science and literacy, students learn ‘through’ the arts. Other art experiences like school plays allow students to learn ‘about’ the arts. Art in education supports the individual’s capacity to integrate the physical, intellectual and creative skills that contribute to a productive relationship with culture (UNESCO, 2006, pp. 4–5); these are valuable skills in a rapidly changing world. Society relies on flexible and creative thinking, multifaceted expressions, and creative problem solving methods, and it is therefore desirable that the educational system reflect these factors (Craft, 2003; Egan, 2005; Eisner, 2002; Robinson, 2001). According to Kampylis and Berki (2014), creative thinking can be defined as the thinking that enables students to apply their imagination to generate ideas, questions and hypotheses, and experiment with alternatives and evaluate their own and their peers’ ideas, projects and processes.

Dewey pointed out that school is a small society and he thought it important for students to do things and try them out in school to learn about society (Dewey, 2000). Furthermore, Dewey argues that lessons in schools should inspire the students’ minds, create tension and expectations. Bandura (1997) agrees and claims that knowledge acquired by individuals through social interactions is based on the individual’s contextual interpretation at any given time. In short, knowledge arises from experience. Drama in education uses teaching methods based on the experiences of everyone involved as well as imagined ones, often played out through improvisations where the student experiments with different situations, and in that way, approaches the person he is interpreting (Jeppesen & Ragnarsdóttir, 2004; Ragnarsdóttir & Thorkelsdóttir, 2010; Kempe & Ashwell, 2000).

Another imperative aspect that influences what students experience in art is imagination. Eisner (2002) argues that the power of imagination is unique and stresses the importance of encouraging students' imagination. In his book *The Arts and Creation of Mind*, he provides examples of classroom applications, for example short stories, as tools for teachers to augment students' imagination:

Close your eyes and imagine you are driving in an open car on a beautiful country road on a sunny day in May. The sky is blue and punctuated by large white cumulus clouds overhead. As you drive down the road you see a green field with a dark brown horse far in the distance. You slow down, stop the car at the side of the road, and get out to get a better view ... and while this is happening white wings on the back of the horse appear, and as they appear, they begin to move, lifting the horse into the blue sky. The image gets smaller and smaller as it rises, and as you stand there slack-jawed, it disappears in a large white cloud. (Eisner, 2002, p. 79)

Envisioning the scene gives rise to endless speculations. Where was this man going? What happened to him? Why was he driving there and how was he connected to the horse? What would happen if he went horseback riding? Countless questions and imagination; everything is open for the student to create or play with in the arts.

Drama and literacy

Students construct a fictional world in drama class, which gives them a sense of ownership of their learning and a motivation to contribute verbally in order to keep the drama going. Through drama, the students learn to interact with one another in a safe space, and try out different roles in society (Jeppesen & Ragnarsdóttir, 2004; Thorkelsdóttir, 2016), and through role-playing they have the opportunity to explore aspects of what it means to be human (DICE, 2010). Role-playing and role-creating in drama can give students a chance to put themselves in others' shoes in an imagined context, which immediately encourages the students to express themselves and communicate from different points of view. According to Woolland (2008), students think and behave creatively in drama, they question and challenge, make connections and discover relationships between things and explore ideas. Kristmundsson (2000) emphasises that when teachers use stories in the classroom to increase students' vocabulary, the lesson becomes even more effective if the teacher encourages the children to imagine themselves in the role of the characters. In other words, Kristmundsson recommends using role play when increasing children's vocabulary. Storytelling and drama share similar features. The combination of story and drama creates a process of discovery, different from just reading or hearing the story read, which leads to new learning. The children are 'living through' the key events of the story by taking on roles and interacting with others while still performing those roles. They work collectively to make sense of the story

and the process of working together allows them to see and experience how persons think in a different ways. The exploration of the story motivates the children to participate in active discussions (Chang & Winston, 2012). In the drama classroom children often have to persuade, dispute, argue and negotiate with each other. Once the journey through the story is complete, it is likely that they will become interested in reading the printed text because their previous multi-sensory engagement with the story has paved the path for a different approach to the reading. In this context, Somers (1996) adds that when stories and tales are used as a source for drama the students get an opportunity to feel empathy which broadens their emotional vocabulary. They learn to be responsible in their own actions, solve problems and gain a deeper understanding of the subject. In order to accomplish that, children have to use a wide variety of words, which can then increase their vocabulary. Drama makes the literary world more accessible to the students and permits them to turn abstract written words into concrete images, and construct meanings from the text through collective, as well as individual, experiences (Chang, 2012).

Methods

The data were gathered using findings from two studies, as well as a follow-up study on drama and literacy carried out by the researchers during the years 2010–2011. The methodological approach of the studies was both quantitative and qualitative. Data were gathered through interviews, questionnaires, participant observations and an analysis of the curriculum. The current chapter places emphasis on their ability to learn through drama.

Creative learning through drama

The first study was conducted from 2007–2009, called ‘Creative Learning through Drama’, and will be referred to as Research A in this chapter. The study applied mixed methods. The aim of the research was to find out if, and how, drama can affect students’ ability to learn. The research question was: ‘Can drama affect students’ ability to learn?’

Participants

The study began in August 2007 with researchers advertising for schools to participate. A total of 16 classroom teachers and one teacher assistant participated in the study. All of them agreed to use drama in their classrooms, two lessons per week during the entire school year. A daylong training session for all the participating teachers was held before the research began, and they were provided with teaching material and a textbook, and trained in the use of drama in teaching, given that none of the participating teachers had previously used drama in their teaching.

Data gathering and data analysis

Data gathering in Research A was mostly carried out through interviews and participant observation. Interviews were conducted with 16 teachers and all of them were asked the same questions. The same was done with the 22 students who took part, although their questions were simpler. All interviews were recorded and transcribed verbatim. The interviews took place in the schools and were around 40 minutes long. Participant observation was conducted in three elementary schools in Reykjavík. Two lessons were observed in grades 1 and 5 and four lessons were observed at the lower secondary level. Using a special room for the interviews with only the student and the researcher partaking ensured anonymity. Additionally, periodical meetings were held with the teachers in order to provide them with support and to follow teaching developments. The data were thoroughly analysed with respect to recurring themes and patterns, as well as being scrutinised in smaller units. Data analysis began before the data gathering process was completed. First, the data were analysed by means of open coding with the aim of identifying general patterns. Secondly, closed coding was used to extract data which adhered to the main themes that had appeared. The data analysis involved a search for specific descriptions from the interviews about certain aspects that arose.

Can drama through Icelandic tales, increase children's vocabulary?

The second study is called 'Can Drama through Icelandic Tales, Increase Children's Vocabulary?' and will be referred to as Research B in this chapter. The study was conducted between 2010 and 2012 and applied quantitative methodology (comparative research). The aim of the research was to explore whether drama methods could be useful in increasing the vocabulary of young children in primary schools in Iceland. The research question was: 'Can drama increase children's vocabulary?'. Researchers advertised for schools to take part in a comparative research project in autumn 2010. The only condition was that two classes should be involved in each school and each year class taking part. One class used drama (treatment group) whereas the other class did not (control group). All the classes worked with the same two stories that the researcher selected, namely, the medieval Icelandic Saga of Egil and the legend of Iðunn and the Apples from Nordic mythology.

Participants

Eight second grade classes (7 years old) took part. Four classes used drama and four classes did not. Both groups read the same two stories at the same time. Two drama programmes were created from the stories for the classes that used drama. The drama programmes were sketched in such a way that they created a contrast between the treatment groups (with drama) and the control groups (without drama). The control group teachers could use any teaching method of

choice. Before the study began, a daylong training session for the participating teachers was held. The purpose of the workshop was to introduce the study to participants, provide them with teaching material and textbooks, and train the treatment group teachers in the use of drama in teaching.

Data gathering and data analysis

Data gathering in Research B was carried out through questions that had to do with word definitions from the vocabulary found in the story *Saga of Egil*, as well as a test of words and phrases from *Iðunn and the Apples*. All the students were asked questions relating to the stories the classes were working with. The first part of the questionnaire was answered in September 2010 before the project started and the second one in May 2011 after the completion of the project. All the interviews were recorded on video and, to ensure confidentiality, interviews took place in a special room where only the student and the researcher were present. The teachers who took part in the research did not see the survey and did not know which parts of the stories and what words children would be tested on. The data were analysed quantitatively and compared. The questionnaires for each class were analysed by counting the right answers to each question, and average and standard deviation was found for each class, individually, before and after the project, in September 2010 and in May 2011, respectively.

The follow-up

From 2014 to 2017, the researchers conducted a follow-up study. The teachers in both Research A and B were asked questions through email and in personal interviews about whether they were still using drama in their teaching. The question was: 'Did you continue to use drama in your teaching after the research ended? If yes, in connection with which subject? If no, what affected that decision?'. Follow-up questions were sent out to the teachers by email and the interviews were both formal and informal. Most of the teachers answered the questions by emails in non-formal ways.

Most of the answers indicated that they found it difficult to use drama on their own, in relation to which they would need more encouragement and time.

Results

The interviews with teachers and students in Research A revealed that students took active part in the lessons through drama and built interactions between the characters they created. According to the teachers, the students felt equal in drama. For example, non-native speakers have the same opportunities as others because of the diversity entailed in drama, which can help students with reading and language difficulties. In drama, students took on roles of different characters, which calls for the diverse use of language. Immigrant students find

it easier to speak and experiment with Icelandic when acting, and this process strengthens their vocabulary.

It was notable that all the teachers mentioned that students with learning difficulties flourished in the drama activities. One teacher said: 'I notice that kids who are really shy and quiet seem to blossom in drama activities.' Another said: 'There was one boy who couldn't remember anything when we had finished reading but told me after you made us act I remembered everything about the murders. I remembered all the circumstances, who was who and things like that.' The teachers felt the immigrant students were on an equal footing with the others when learning through drama. They thought that drama motivated the immigrant students to express themselves orally. They also felt drama helped develop their understanding of concepts and the use of terms. However, some teachers said that immigrant students needed more encouragement than the others, which was often challenging for the teachers.

In the student interviews most of them mentioned how much fun it was to work through drama, especially in the group work: 'To work in groups – it is sometimes fun to work in groups – that is the main point of drama.' They also talked about their experiences and how drama helped them understand the project. 'Then I see the events, you know, in drama. Sometimes I don't understand stories when I'm reading because I can't visualise or maybe there are no pictures or things.' The quote above is from an interview with a 10-year-old girl with reading difficulties; her teacher decided to tell a story by asking the students to act it out, using still images to help the student understand and connect with the story. The girl was able to describe the story plot even though she had not read the story. This is a good example of how drama can affect children's learning.

In Research B, the findings showed an increase in vocabulary between the surveys in all eight classes; however, the most significant increase took place in the classes where drama was used.

All the students in the eight groups, four classes in the treatment group and four classes in the control group, were asked questions relating to the stories. Two drama programmes were created from the stories for the classes that used drama. The teachers that took part in the research did not see the survey and did not know which parts of the stories and what words the children would be tested on. Each student was asked 26 questions from *Egil's Saga*, 15 questions from *Íðunn and the Apples*. A paired t-test was performed to determine whether the differences between categories were statistically significant. Figure 2.1 shows the difference in number of correct answers for the group using drama in teaching *Egil's Saga*. First, numbers for September, before the test began, and then May, after the test was completed.

The findings suggest that when the stories were taught through drama, the students' vocabulary increased and they remembered the story better. They take responsibility for their assumed characters and solve the characters' problems based on their own real world experiences. Textbooks are set aside and students get a chance to let their imagination and creativity flourish. In order to

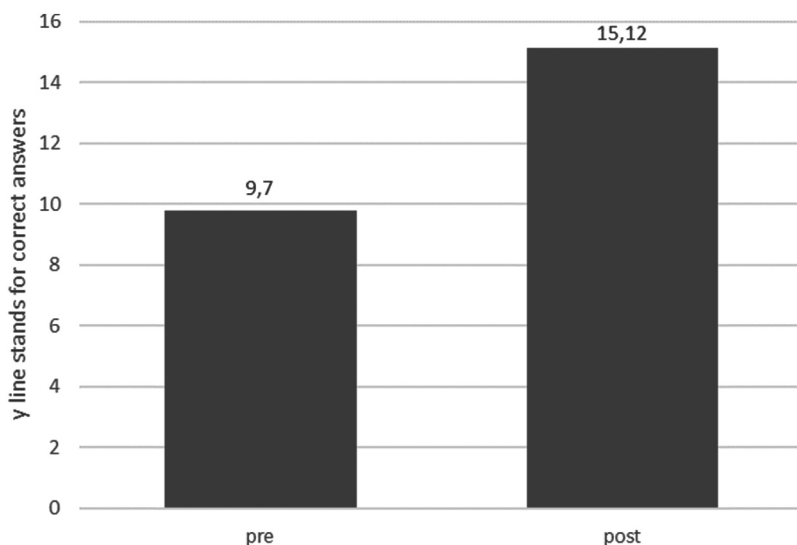


Figure 2.1 The number of correct answers on vocabulary tests by students, prior to (pre) and after the experiment (post) for the group using drama to teach *Egil's Saga*.

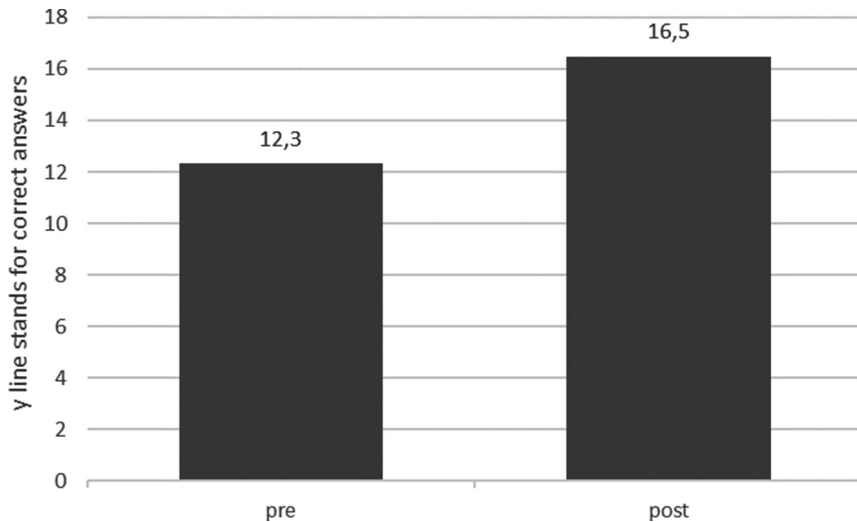


Figure 2.2 Number of correct answers on vocabulary by students, prior to (pre) and after the experiment (post) for the control group using teaching methods not involving drama to teach *Egil's Saga*.

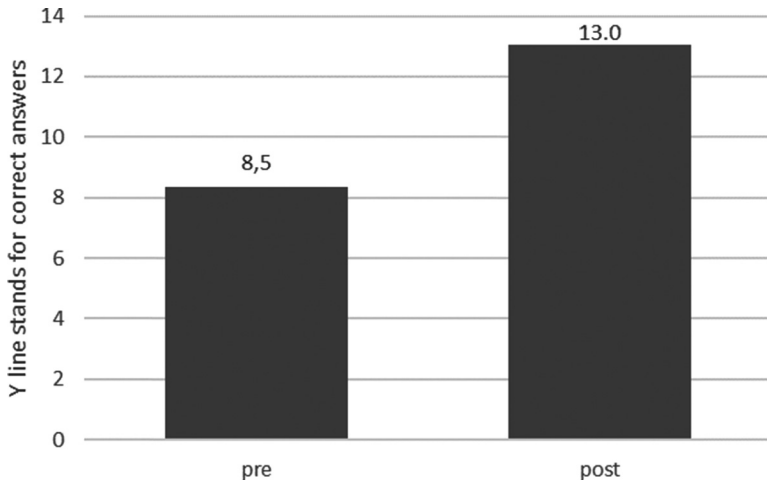


Figure 2.3 Number of correct answers on vocabulary by students, prior to (pre) and after the experiment (post) for the group using drama as a teaching method to present the legend *Iðunn and the Apples* from Nordic mythology.

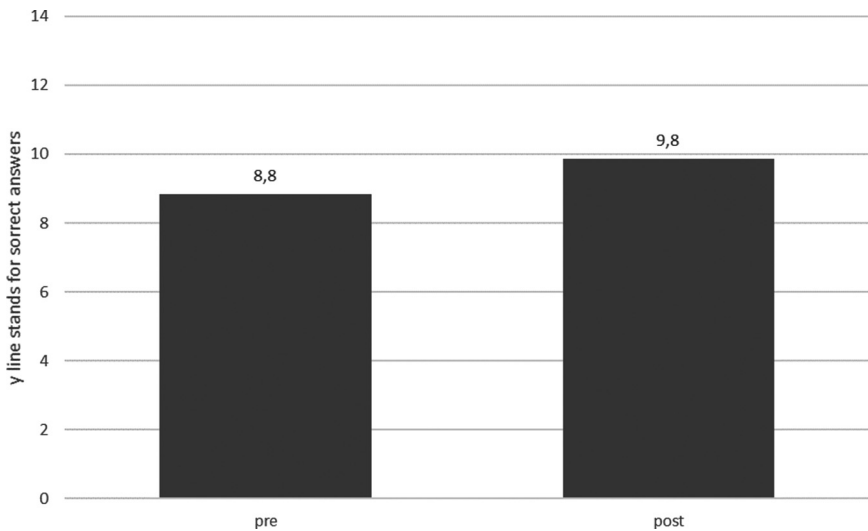


Figure 2.4 Number of correct answers on vocabulary by students, prior to (pre) and after the experiment (post) for the control group using teaching methods other than drama to present the legend *Iðunn and the Apples* from Nordic mythology.

ensure that the findings were statistically significant a paired t-test was performed. When comparing means for *Egil's Saga* in September and in May the t-test showed a significant differential between the tests.

Descriptive statistics

Table 2.1 One-tailed distribution Critical value = 5%

<i>Egil</i>	<i>N</i>		<i>Mean</i>	<i>SD</i>	<i>T</i>
Control group	60	Pre	12.33	5.38	0%
		Post	16.48	5.84	
Treatment group	41	Pre	9.53	3.91	0%
		Post	15.12	6.04	

In summary, the control group showed no significant gain in their vocabulary regarding Egils Saga, whilst the treatment group's scores improved significantly.

When comparing means for *Iðunn and the Apples* in September and in May, the t-test showed that there was no significant differential between the tests in the control group, according to the 5% level (95% confidence level), but the treatment group showed significant statistical difference.

Descriptive statistics

Table 2.2 One-tailed distribution Critical value = 5%

<i>Iðunn</i>	<i>N</i>		<i>Mean</i>	<i>SD</i>	<i>T</i>
Control group	60	Pre	8.33	3.48	6%
		Post	9.86	3.49	
Treatment group	41	Pre	8.34	3.13	0%
		Post	13.04	2.31	

Discussion

The studies show that the use of drama in educational contexts has a significant positive influence on children's learning. Findings show an increase in vocabulary between tests in all the eight classes that took part, with a more significant improvement in the classes where drama methods were used. It seems that when stories are taught through drama, the growth in students' vocabulary is greater than when conventional teaching methods are used, since the drama-tasks provide a meaningful basis for increasing the students' vocabulary. These

findings echo those of the DICE consortium (2010), which showed that students focus more on their speaking when they are role-playing. This is because they often memorise and perform their own lines in front of the class, where they can learn to interact with one another in a safe space, and try out different roles in society (Jeppesen & Ragnarsdóttir, 2004; Thorkelsdóttir, 2016). They choose words according to the character they are playing and often come up with new words related to the character. In the story-drama they have to read the story carefully, or listen to it performed by someone else. They have to make sure they understand the vocabulary, and will routinely ask for the meaning of words which facilitates the growth of their bank of words (Ragnarsdóttir & Thorkelsdóttir, 2013). Kristmundsson (2000) also stresses that, when role-playing, the children's experience and knowledge is important for their understanding of the text. Through drama, students with a low vocabulary can gain the courage to use and experiment with language, which helps improve their vocabulary (Ragnarsdóttir & Thorkelsdóttir, 2010). In drama, students get to choose roles they feel comfortable with, allowing them to build up experience to improve their vocabulary. They become interested in their characters and the roles they play give them a sense of security.

It seems that using stories for the purpose of increasing vocabulary can be a significant success. With the use of stories and drama, students can be drawn out of their silence into more active classroom participation, which often involves the use of a larger vocabulary than normally, without the students necessarily realising that a learning experience is taking place (Ragnarsdóttir & Thorkelsdóttir, 2013). Drama requires active participation from the children, so it is crucial that every teacher encourage the children to collaborate and interact. In the drama lesson, the students often used a tone of voice to indicate their feelings and attitudes when acting out the story and they seemed to enjoy it. They are unlikely, as Chang and Winston (2012) note, to gain such learning experiences from reading the traditional textbook dialogues which are typically function-oriented and bear little relation to the children's emotions, as well as demanding little physical engagement. Most importantly, the story-based drama provides a variety of learning modalities to accommodate varying learning styles. It also enables students with different levels of vocabulary to cooperate and participate in group work on an equal basis.

Conclusions

It is clear that vocabulary is important for a person's ability to express himself or herself and to communicate with others; thus it plays a crucial role in children's development. Vocabulary can be taught purposefully. The roles students take on in drama sessions encourage risk-taking (because they are in the role of others) and often the students gain confidence in using difficult vocabulary in order to communicate spontaneously. In this study it was shown that drama has an important part to play in increasing children's vocabulary. But drama also helps to develop the students' understanding of themselves and others, the text they are working with and the world in

which they live. In drama, the students find themselves in all kinds of situations; they use language and dialects relative to each situation and depending on who they are talking to. It must be to the student's benefit if he or she can use a variety of events that are experienced not only in drama but also in everyday life. Thus, drama provides the opportunity for students to exercise those varieties and understand how to use their language. Future society calls for students who are skilled in working with others, and creative in applying their knowledge and insights. To meet these expectations, schools must produce competent students who can take initiative, express themselves with confidence and think creatively. They need to be open-minded and possess strong cooperation and communication skills. The findings shed light on the importance of teachers' learning trajectories. A learning trajectory is defined by Wittek and Bratholm (2014, pp. 14–15) as the movement initiated through participation in a professional context, and the learning processes taking place in a person's professional life. Furthermore, a learning trajectory occurs when persons relate different practices to one another, and compare, contrast and position themselves with regard to those practices. Teachers travel in and out of different practices. The learning trajectories are shaped by how teachers assess the practices in relation to one another, through positioning themselves. It is important to create opportunities of professional development for the drama teacher and to reconceptualise designs of the drama teacher's learning trajectories in order to support the teacher and encourage him/her to transform the teaching to benefit the students' learning. Making drama an integral part of every teacher's repertoire could also be useful (Thorkelsdóttir, 2016). Given that all of us learn more effectively when we are allowed to play a large part in selecting the tasks we engage in, it must be important to involve the students more in the planning and interpretation of the learning programmes (Ragnarsdóttir, 2002).

It is our hope that the role of drama in education will be elevated in response to the changes in our society. Everyone will gain from empathetic and inventive students who can approach tasks in diverse ways, offer a variety of solutions, and come to successful conclusions. Words are powerful, let children enjoy them in the classroom, celebrate them, love them, have fun with them and embrace them; thus the children will most certainly be engaged in learning and increase their vocabulary at the same time.

A GIANT LOVE STORY

AGE OF STUDENTS: Key stage 1

AIMS: That students become acquainted with concepts such as spells, natural disasters, elves, trolls, fear, hatred, love, joy and sorrow.

EMPHASIS IN THE CURRICULUM: Drama, language, social skills.

LENGTH: The lesson is conducted in one or two-hour lesson blocks, but can be broken down into more sections.

STRATEGIES: Narrative, brainstorming, still image, hot seating, meetings, teacher in role, thought-tracking, soundtracks, discussions, improvisation, writing in role, interviews, ritual.

MATERIALS: The book: A giant love story, varying types of stones, little trolls, tissue, pictures and music.

Strategies

The hook

The Icelandic folk song: ‘Móðir mín í kví, kví’ is a hook in the beginning of the lesson www.youtube.com/watch?v=quMNTcCm9xI.

Mime

Students are asked to play elves. They will dance in the classroom/hall as elves, only miming. Are the elves big or small? What are their facial expressions like? Then the students are asked to add sound to the movements. What kind of sound do the elves make? What do we hear? In the end the students are asked to change into trolls, how do they move and which sounds do they make?

Brainstorming

Students sit in a circle. The teacher gives different stones to the students and asks them to examine them; he also gives them little trolls to observe. The teacher asks the students about the stones. Do they know them by name? Do they collect stones? Where do the stones come from? The teacher asks if the children have heard that people can change into stones. Have the children heard troll stories? What do trolls look like? Have you seen stones that look like trolls? Do you believe in trolls and elves? Where do the trolls live?

Narrative

The teacher shows the students a picture from the book *A Giant Love Story* and narrates:

This is old Flumbra. Once she was madly in love with a big ugly giant. He lived far away, and he was so lazy that he never bothered to visit her. That's why she had to track him all over the world, but when she came to him he was also madly in love with her and they started kissing and embracing and tumbling over in love.

Soundtracks

Teacher: *The trolls are terribly noisy.*

We sometimes hear them when they are making everything tidy in their rooms. The rocks tumble from the mountains, stones and gravel plunge down the mountain slopes; there is nothing left but barren ravines and canyons.

Students are asked to play the trolls with sounds when they are tidying their rooms.

Improvisation

Teacher: *The trolls also like to cook, and then the column of steam comes up from the mountains and soot and ashes spatter over us, the men. Then we say that a volcanic eruption is coming. The trolls also make love like us.*

They embrace and kiss and tumble over in love and of course they have many big, ugly troll kids. When they make love like that, the earth vibrates and the houses collapse. Then mankind says that an earthquake is happening.

Students are divided into four groups. Each group gets a tissue/material.

Group one makes an earthquake, group two a volcanic eruption, the third one a mud landslide and number four makes waterfalls.

Narrative

One night Flumbra waited until dark. Then off she went to her beautiful Giant. They hugged and kissed. They jumped on each other and rolled around together so everything was shaking. This could not end but one way. Flumbra had eight giant boys. Oh, how she loved those boys and she thought they were the most beautiful boys in the world, and of course they were. All mums think their kids are beautiful. Also the giant Flumbra.

Give the names

Teacher: Those eight boys of Flumbra had to have names. Can you help Flumbra name them? Each student gets a sheet of paper and a pencil to write down eight names. Then the names are introduced and discussed.

Questioning

Teacher: We have a little problem. Flumbra has decided to go to the father of her beautiful giant boys, but she doesn't know where he is. Who can help us? Who would know? Who can we talk to? The teacher gets ideas from the students, and they discuss the ideas. In the end (if the students have not decided) the teacher suggests talking to the author, he must know.

Teacher in role

The teacher enters the classroom in the role of the author.

‘Good afternoon. I am the author of the story. My name is Gudrun Helgadóttir. I heard that you have this tiny little problem. You don’t know where the giant is? Is that right? I think I know where he is, but he is far away. How can Flumbra find him? What should Flumbra do to reach him? He is probably asleep. How can we wake him?’

Get ideas from the students and discuss them.

The author: ‘He is probably asleep. You can wake him with a song, but you have to make it loud and special. In groups of four, can you act out this song by playing the sun, the clouds, the giants, and the doves?’

Soundtracks/sound collages/voices

Here come many giants, ho, ho
 They scream so it echoes in the mountains.
 Ho, ho
 They tramp in the hills
 So the doves fly away
 But behind the clouds is the warm sun hiding
 She shines on the giants
 Then they become stones.

(Soffía Vagnsdóttir)

Improvisation

Flumbra took off overnight with the boys to visit their father. But the boys were so naughty that it took her a long time to get there. When she was almost there the sun came up and they all turned into stones. She never made it to her giant.

TEACHER: Have you ever seen stones that look like giants? Why do you think that is? (shows pictures of mountains). Can you retell the story with the help of those five pictures?

Ritual

Teacher: Flumbra and her boys are still stones, they are going to stand there for thousands of years. Even though the giant, the father of the eight boys, passed them he would not recognise them. He did not know he had those beautiful boys.

The teacher asks the children to write down a few words to tell Flumbra and her sons that they miss them. It is also possible to draw a picture for them. Then the letters are placed besides the little giants.

Teacher: What does it mean to be fond of someone? Why do people love each other? How can we show love and care?

The book is available at Amazon.

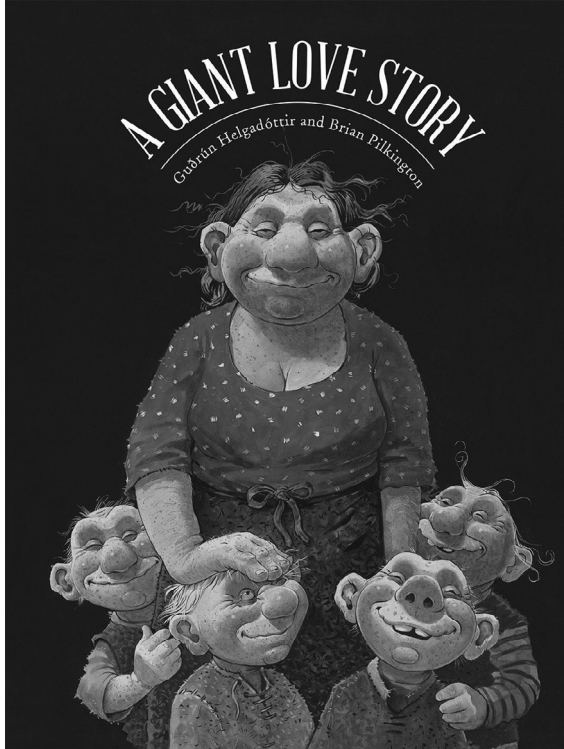


Figure 2.5 Book cover of *A Giant Love Story*.

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