

Chapter 3 : Developing a Framework for Process Drama-based Lesson Plans for L2 Teaching

3.1 Introduction

Drama, like any discipline, requires meticulous planning if the instructor is to give the students the best chance to learn (Bowell & Heap, 2013). Also, DIE sessions run a risk of getting diverted from the actual outcome because of the inherent nature of drama. Thus, lesson planning becomes the prerequisite for conducting a drama session. Lesson planning safeguards the progression of educational and training activities, manages them effectively and efficiently, and ensures focused discussion of the subject matter while considering their unique features, like the continuity and integration of the subjects (Adiguzel, 2021).

Structuring a process drama-based session is a complex task, especially because it needs a structure and yet a space to accommodate the improvisations (Kao & O'Neill, 1998). Few practitioners (i.e., Wagner, 1976; Rinvoluceri, 1983; Kao & O'Neill, 1998; Baldwin & Galazka, 2022) discuss the elements to develop a process drama session. Taking elements from their works and adapting them to the Indian classroom context, this chapter attempts to present a framework to develop process drama-based lesson plans for teaching grammar in L2 classrooms and presents lesson plans based on the framework.

While preparing and implementing the lesson plans, we stuck to the approach of postmethod pedagogy. Therefore, our framework does not present Drama in Education as a method, rather it subscribes to the principles mentioned by postmethod. Postmethod pedagogy works primarily on three principles; particularity, practicality, and possibility. The principle of particularity asserts that for language education to be effective, it needs to take into account

the needs of a particular group of teachers instructing a particular group of students who are pursuing a particular set of objectives inside a particular institutional setting that is immersed in a particular socio-cultural environment. The principle of practicality aims to address the challenges arising from the theory-versus-practice dilemma by empowering teachers to develop theories based on their experiences and implement what they theorize. The goal is to establish a theory of practice generated by teachers themselves. The pedagogy of possibility empowers participants and emphasizes the importance of creating theories, forms of knowledge, and social practices that align with the experiences that people bring to the pedagogical setting.

The subsequent section provides the theoretical background, reviews earlier scholars' drama elements in structuring drama-based sessions, presents the framework for process drama-based lesson plans for L2 teaching and provides sixteen lesson plans developed using the framework presented.

3.2 Theoretical Background

This section will discuss the theoretical works that have helped us develop the framework for process drama-based lesson plans. Few researchers have discussed lesson planning using drama to teach L2. There are researchers like Rinvoluceri (1983), Kao and O'Neill (1998), Baldwin and Galazka (2022) who have talked about some key elements which are essential for structuring a drama session for L2 learners. On the other hand, researchers like Korkut (2018) and Adiguzel (2021) have discussed the rubrics to develop creative drama-based lesson plans. Howell and Heap (2001) also discuss the six principles of planning process drama, which are present in every kind of process drama session.

We have closely looked upon the elements and principles of planning a process drama proposed by the researchers Rinvoluceri (1983), Kao and O'Neill (1998), Howell and Heap (2001), Hitotuzi (2014), and Baldwin and Galazka (2022). We have also tried to understand the approach of Dorothy Heathcote, as mentioned by Wagner (1976). Based on their discussion and the specificity of second language teaching in the Indian Classroom, we have developed a framework from developing Process drama-based lesson plans to teach L2. Here, we will discuss the aforementioned scholars' approach first.

3.2.1 Session Structure by Dorothy Heathcote Highlighted by Wagner (1976)

If we find out the building blocks of Dorothy Heathcote's approach to developing a drama session, then we can observe the following elements:

Objectives: Heathcote used to decide what is at the center of the lesson. She discourages the idea of pursuing several aims at once. She used to set a clear goal and plan every signal to zero in on her goal.

Context: Heathcote used to take suggestions from the students on which theme they wanted to do the drama. Then she used to segment them and choose one most appropriate and common segment. Then she used to ask questions to the students to reach the best possible dramatic focus, which determines the context of her session.

Roles: Heathcote used to go in and out of roles often. The drama convention Teacher in Role, which is used heavily in the works of later scholars, can be found in the approach of Dorothy Heathcote. On deciding Students' roles, Heathcote used to take a back seat. *Heathcote does not interfere with how the children choose to cast themselves; whoever selects a particular role first, gets it. Her job is not to choose the best actor for captain, but to make the volunteer into a captain by setting her apart in some way.* (Wagner 1976, p. 21)

Elements of **Sign** which is also one of the six principles of the planning process given by Bowell and Heap (2001) can be traced into the works of Dorothy Heathcote. She used to draw on paper or board to help students visualize the drama. She used to ask students to use the skill of art and craft to make the session interesting and comprehensible. She used to incorporate concrete objects also into the classroom. Wagner terms these objects and figures as symbols. Wagner (1976) writes:

A real or imagined concrete object can be used to provide either a focus.....or a symbol for reflection.....Heathcote often starts a drama with an actual concrete object. (p. 86)

Strategies: Heathcote used to choose strategies very wisely. She used to plan the first session elaborately and precisely. It was not all about planning but also about which bits of drama you dare not plan if you expect to harness the drive of the class.

Reflection: It was one of the important building blocks of her session. Heathcote used reflection as a tool to deepen the level. Wagner (1976) writes: *Heathcote often stops the drama for reflections. You have seen how she did this in the drama of The Dreamer at the moment of the ship's leaving the harbour. Admittedly, drama is more difficult than the other arts to reflect upon or contemplate in the classroom because the product - the drama itself - cannot be held up and looked at as can a painting, sculpture, or poem. By the time the participants are reflecting on it, the drama has vanished into the air. (p. 78)*

Figure 3.1 illustrates the elements employed by Dorothy Heathcote in her DIE sessions.

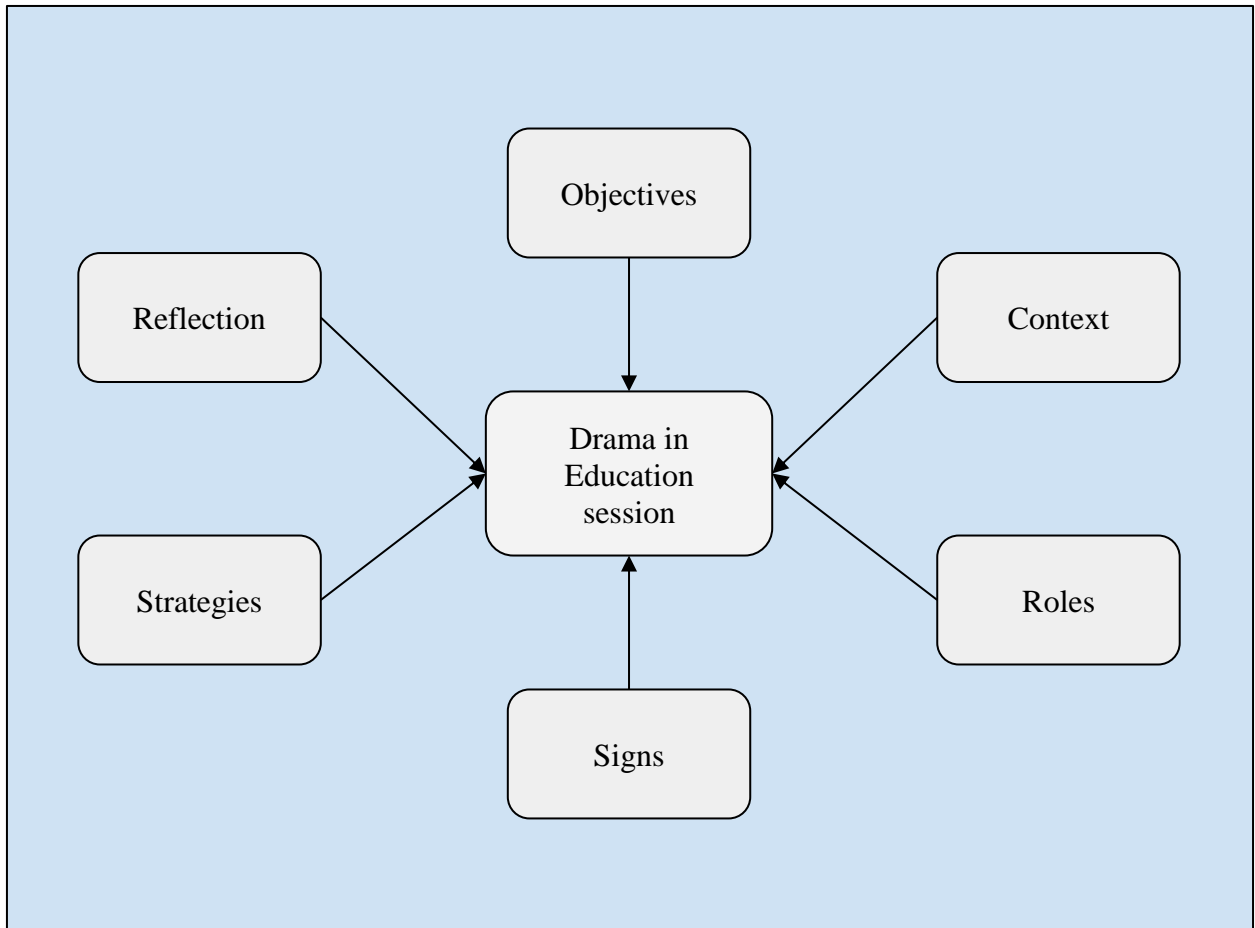


Figure 3.1: Elements of DIE Session by Dorothy Heathcote

3.2.2 Elements in the session structure of Morgan and Rinvoluceri (1983)

Morgan and Rinvoluceri (1983) in their book highlight the importance of using stories into the second language classroom. On the very first page under the section in which they are addressing to the teachers they write:

It is our view that the 'intake' required to facilitate language acquisition will be very different from the materials currently provided in the classroom as part of systematic structural or notional courses. If unconscious processes are to be enlisted, then the whole person will need to be engaged. (p. 1)

Morgan and Rinvoluceri include the following steps in their planning of process drama.

- Plot
- Background Information(Context)
- Character

In this book, the approach seems to be teacher oriented. The teacher is the storyteller using the drama conventions like role-play, mime and then he assigns some activities to do based on the story. Sometimes the teachers ask students to do role play, mime, improvisation or simply storytelling But this doesn't happen in each class so their approach is, of course, of Storytelling but not creating the drama at the moment and letting the students explore the story by doing themselves.

One remarkable job done by the authors is Pattern Teaching (Grammar Practice). This book has tried to deliver some ways of teaching grammar with the help of the stories. Mario Rinvolucry himself has worked on grammar teaching and written two books, Grammar Games (1985) and More Grammar Games (1993), but both the books have different language games rather than having stories to teach grammar. On Stories for grammar teaching, they say:

Plenty of stories use triple repetition of sequences or sentences as an essential device. Often a particular grammar structure will naturally occur as part of the repetition, Repetition being central to the story and pleasurable. (p. 55)

Figure 3.2 is graphical representation of the elements used by Morgan and Rinvolucry in their storytelling based sessions.

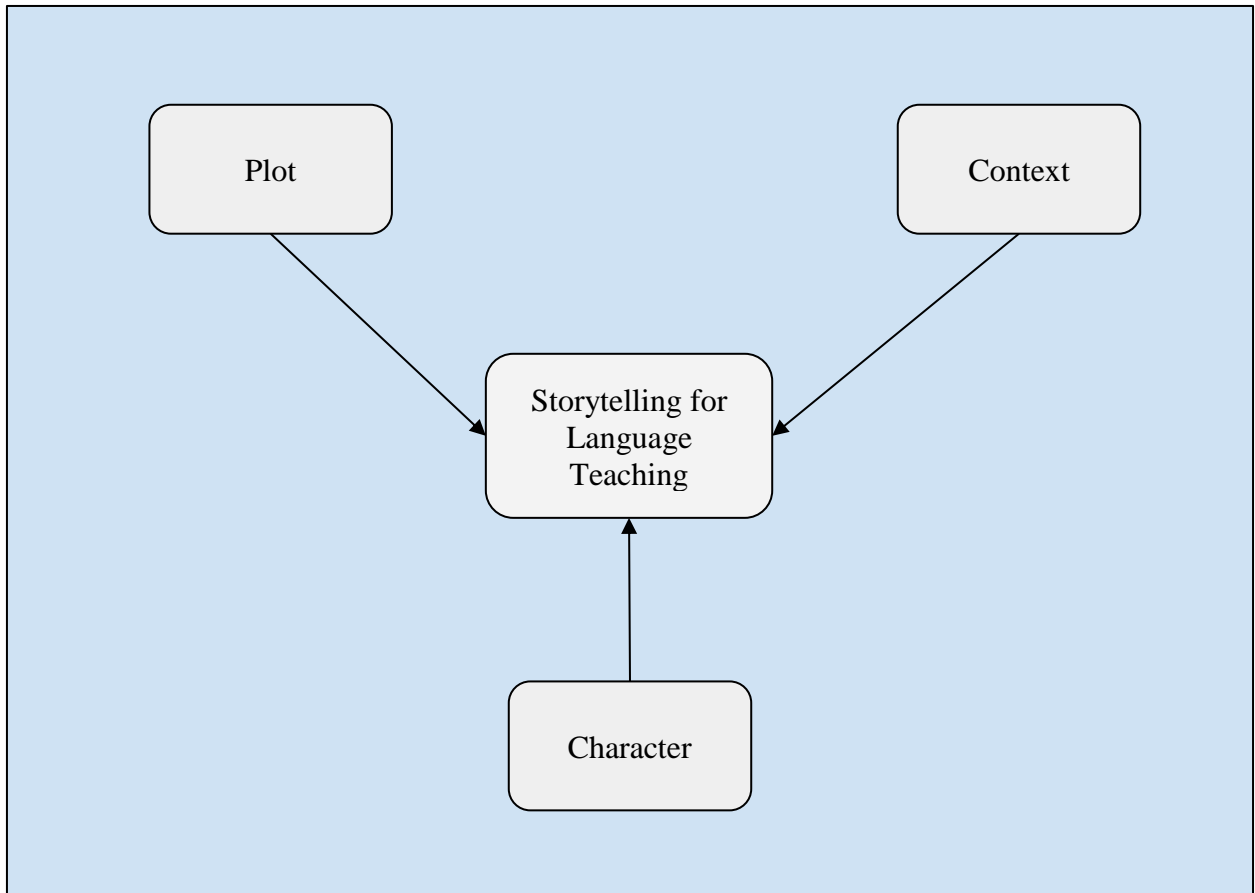


Figure 3.2: Elements of DIE Session by Morgan and Rinvoluceri

3.2.3 Session structure by Shien Mei-Kao and Cecily O’Neill

Kao and O’Neill (1998) published one of the most important works in the field of process drama for second language teaching. In their book, they talk about the importance of process drama in a second language classroom and also provide the blueprint for planning a session. Kao and O’Neill’s building blocks of planning a process drama have the following elements.

- 1. Introducing Process Drama:** with the use of photographs, pretexts from literary sources, Newspaper cuttings, etc.
- 2. Contexts:** Serious Realistic Situations, context familiar to students, etc.
- 3. Roles:** Individual roles, group roles

4. Teacher in Role: The teacher takes on a role, and enters the developing action of drama

5. Tension: Mental Excitement which is fundamental to intellectual and emotional engagement

6. Negotiation: Between teacher and class and among students; essential to create drama.

7. Non Verbal Activities: Valuable to create process drama interesting and precise

8. Questioning: Help to give students a sense of their roles and establish the parameters of the fictional world.

9. Reflection: Way of making students aware of the learning that has taken place and demonstrating the significance of their achievements, both socially and linguistically.

Figure 3.3 illustrates the elements employed by Kao and O'Neill in their process drama-based sessions.

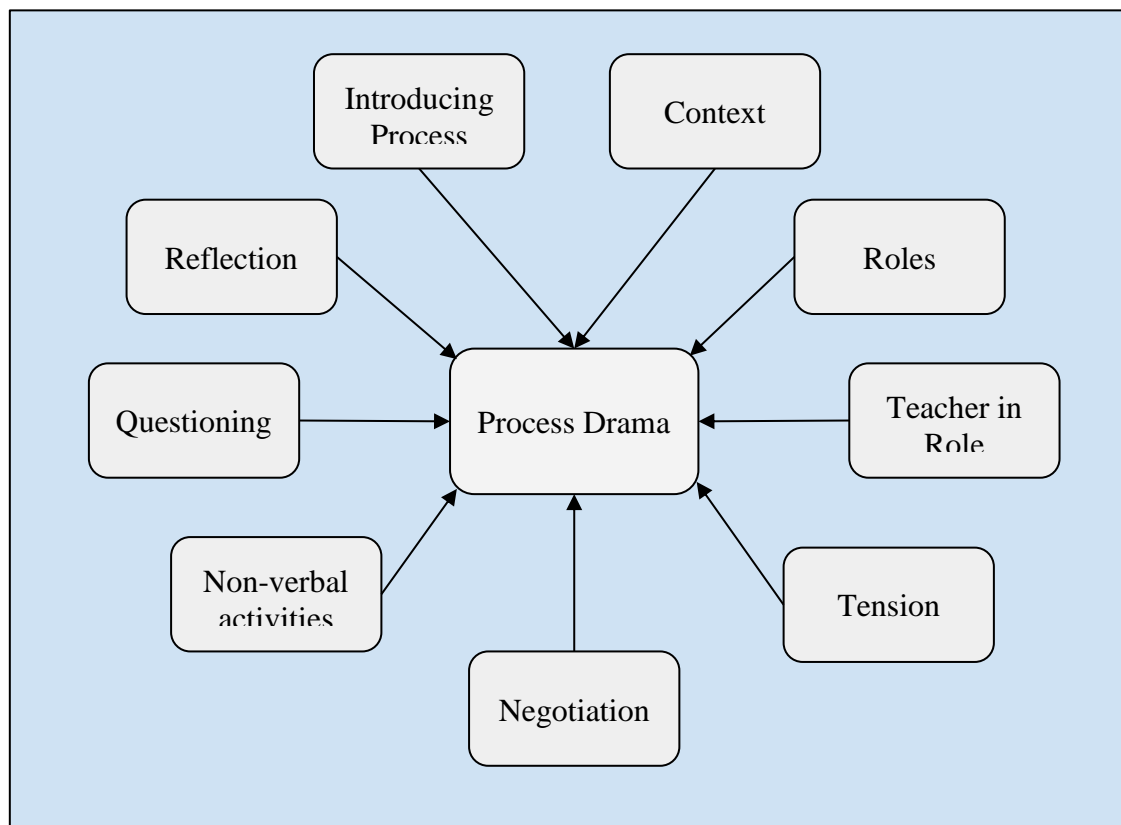


Figure 3.3: Elements of DIE Session by Kao and O'Neill

3.2.4 Session Structure by Howell and Heap (2013)

Howell and Heap (2013) in their seminal work *Planning Process Drama: Enriching Teaching and Learning* illustrate six principles for planning process Drama;

Theme or Topic: This principle talks about the need to select a theme. Theme decides the content, which works as a ‘focus’ for the session to be structured.

Context: Here context represents the dramatic context which administers the specific imaginary circumstances in which the facilitator and participants explore the theme.

Roles: Every student, along with the teacher, takes a role to be in the make-believe situation.

Frame: The drama unfolds with a viewpoint. This viewpoint can be posited from any perspective. Careful selection of viewpoints is essential for getting the optimum effect.

Sign: In drama sessions, sign plays an important role. They help the participants and viewers understand and relate to the situation easily. Artefacts, personal items, sounds and images bring significance to the event of drama.

Strategies: Strategies are selected to decide how any particular scene or activity can be approached. The selection of the right strategies in the right combination for the right purpose is significant in any process drama session.

Figure 3.4 is a graphical representation illustrating the six principles of planning process drama by Howell and Heap.

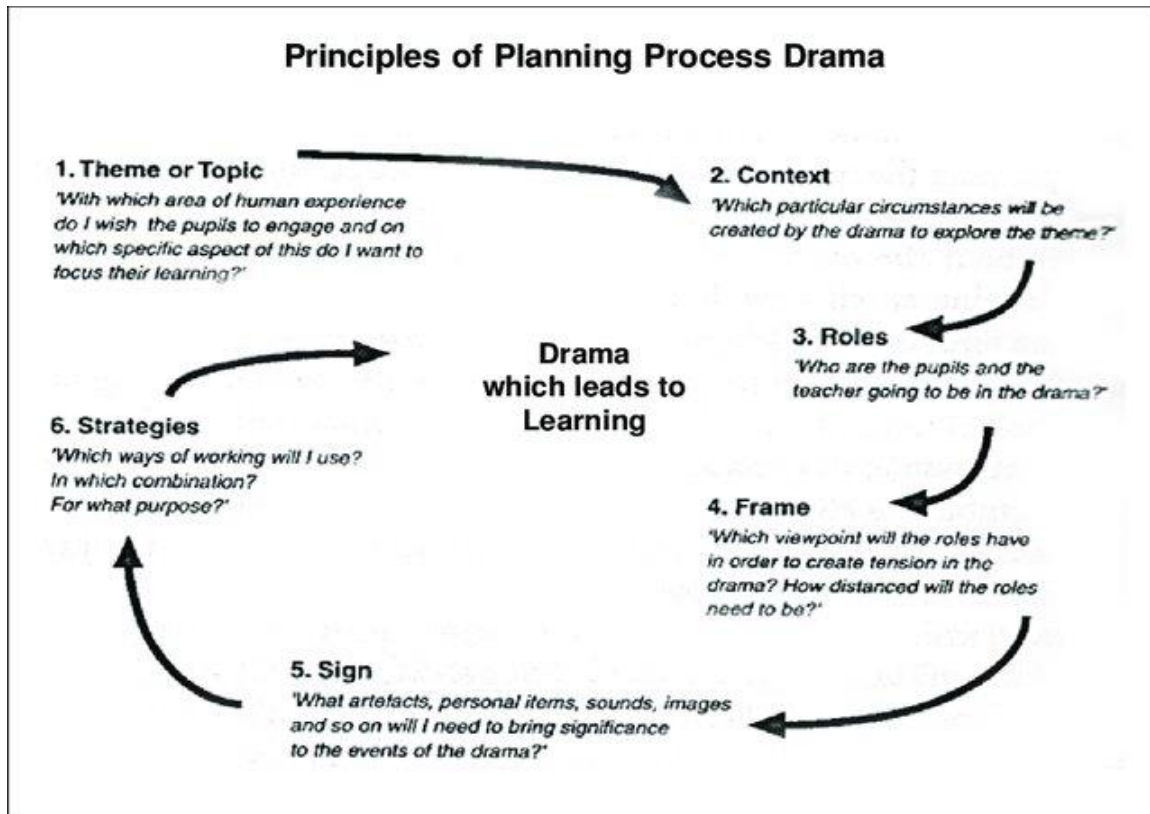


Figure 3.4: Principles of Planning Process Drama by Bowell and Heap (2013, p.13)

3.2.5 Baldwin and Galazka's Approach of Planning Process Drama for L2 Teaching

Opening Activities: According to Baldwin and Galazka (2022), these activities are needed to bring students' attention and a relaxed and alert environment to the class.

Pausing the Drama: Pausing drama is something like going from fiction to reality and making meaning out of the role.

Moving the Drama on: The authors put emphasis on the need to calculate the precise duration of a session.

Deviating from the Lesson Plan: The teacher should have flexibility in the lesson plan to incorporate learning opportunities that may surprisingly emerge during the session. This feature can be more commonly understood as improvisation.

Sharing Ownership and Responsibility: The teacher and the students should co-create and co-own the drama which is being unfolded in the session, and the responsibility of the session should be co-owned by them.

Working Together in Groups: Process drama should have activities in which a different range of groups can work together, and these group members should be shuffled in the next group activity.

Setting Time Limits: It is important to set time limits for many of the activities.

Closing the Lesson: Each session should end with a reflective exercise.

We can surely find out the common elements in each session structure. Though, we knew that these lesson plans were not specifically developed for teaching grammar. Teaching grammar demands to give emphasis on pattern teaching, unlike teaching conversation or vocabulary. Therefore, we realized the urge to develop a framework which can accommodate the teaching of grammar explicitly.

Figure 3.5 illustrates the elements employed by Baldwin and Galazka in their process drama-based sessions.

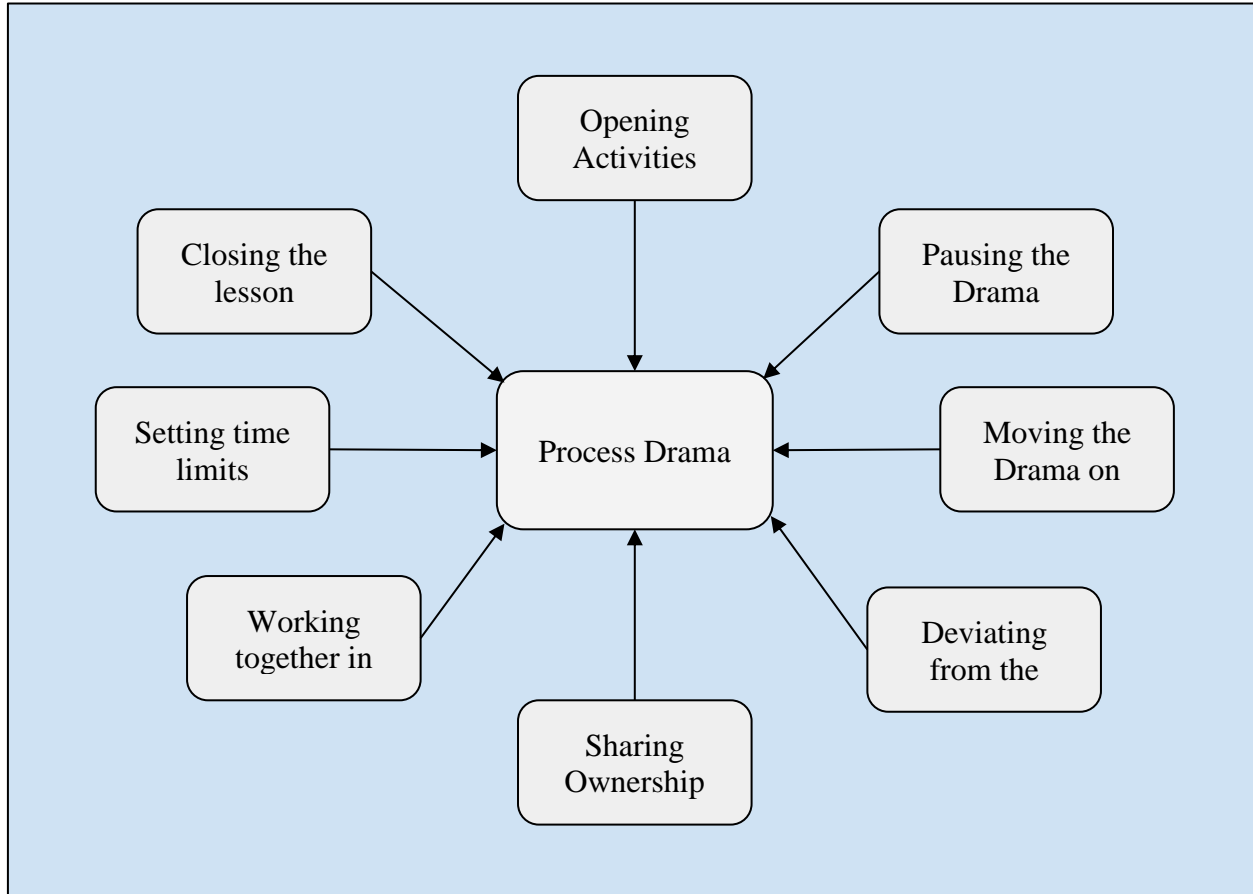


Figure 3.5: Elements of Process Drama Session by Baldwin and Galazka

3.3 Process Drama-based L2 Teaching Framework

In our instructional framework, we have intentionally designed activities to engage students across multiple modes of learning. Drama activities inherently facilitate the integration of diverse modalities of expression. However, in the process, educators may unintentionally concentrate excessively on a single mode. To address this, we have ensured that each lesson plan incorporates multiple modes of engagement. For instance, our activities include drawing in role to stimulate visual learning, writing in role and out of role to foster creative writing skills, physical activities to encourage kinesthetic learning, and voice/sound activities to

leverage auditory perceptions. By offering a diverse range of modes, we aim to accommodate the needs and preferences of different learners. Not all students may be motivated by the same mode of learning, but by providing multiple avenues for engagement, we increase the likelihood of capturing their interest.

As L2 educators, we recognize the importance of enhancing motivation and reducing anxiety among learners, as advocated by Stephen Krashen's affective filter hypothesis. Our lesson plans are designed with this in mind, aiming to create a supportive and inclusive learning environment where all students feel encouraged to participate. By engaging students across multiple modes, we aim to ensure that each learner finds something in the lesson that resonates with them, fostering greater engagement and participation.

The lesson plans are meticulously crafted to immerse students in experiential activities within a broader socio-cultural context, promoting interaction with peers and facilitators. The facilitators' role, here, is to give a shape to the activities in process and establishing structure to sessions. The level of facilitator interference in activities is deliberately minimized to prevent the imposition of the teacher's experience onto learners. This approach empowers students to take ownership of their experiences, fostering a collaborative environment where they become co-creators alongside the facilitator in the process drama-based sessions.

Regarding grammar learning, our framework adopts the construction grammar approach. Students are initially exposed to language tasks grounded in real-world usage through drama conventions. Based on their language output during sessions, the teacher explicitly states sentences, phrases, and words, enabling students to identify language patterns. The primary responsibility of the teacher is to direct the learners' focus towards language elements that are in line with the objectives of the session. This phase grants the teacher autonomy to shape

further exercises by incorporating or omitting linguistic outputs derived from session tasks. Since there are contexts associated with those linguistic items, and these items are articulated by students themselves, they can better understand the nature of language and how meta language functions. Therefore, it becomes feasible for students to understand the variations and similarities in the language. Our framework includes a dedicated slot for this particular exercise to ensure its effective implementation in each session.

The subsequent section explores the alignment between our process drama-based framework and NCFSE 2023.

3.3.1 Alignment with NCFSE 2023

The lesson plans developed in this chapter align with the major components of the lesson plan highlighted by National Curriculum Framework for School Education 2023. Following points stated by NCFSE 2023 can be found in the lesson plan:

- a. **Competencies, learning outcomes, and intended lesson objectives-** This point can be seen in the preparation phase of the process drama based framework.
- b. **Teacher-directed, teacher guided, and/or student led activities to achieve the objectives-** Other three phases of the process drama based framework serve to this point. In this framework teacher and students are co-creators, where sometimes the teacher directs and guides the session and sometime students take a charge and develop the session as per the theme and learning objective.
- c. **Prior understanding of the students on which choice of the pedagogy is based-** The process drama based framework uses different drama strategies based on the prior understanding and adaptability of the students.

- d. **Content and material to be used-** In the process drama based framework, it is well thought of to keep the content and material highly relevant to the theme of the session, ultimately helping to achieve the learning objectives.
- e. **Duration and sequence of the activities-** Since every school has their own allocated time for a session, the process drama based framework has been developed in a way which should be in line with schools' schedule. Therefore, the facilitator will have a dedicated time for each activity and proper sequencing of the activities to develop process drama, leading to the achievement of classroom objectives.
- f. **Classroom arrangements-** Process drama based framework requires a different kind of classroom arrangement to be implemented in the classroom. However, it has also been taken into consideration that not all classroom infrastructure will be same, therefore facilitator should adapt to any classroom with careful selection and spontaneous changes to the activities.
- g. **Specific strategies for students who need additional support-** In the final phase of the process drama based framework, we have dedicately allotted time for reflecting on the learners' take away from the session. Here, the facilitator will identify the additional support needed for the identified students. Then at the very end of the session, where facilitator will work with those students and do a final reflection.

Our framework also builds on the idea mentioned by National Curriculum Framework for School Education 2023 that is 'choosing themes and topics that are familiar to students and their daily life, allowing them to participate in group activities including discussion, debates, and roleplay.' This should be done by the facilitator in the preparation phase of the lesson planning.

3.3.2 Exploring the Sequential Phases of the Framework

Unlike other scholars, we have developed our framework into four phases; Preparation Phase, Initiation Phase, Co-creation Phase, and Reflection Phase. The instructor decides the topic, target learners, learning objective, duration for the session and process drama theme in the preparation phase itself. The teacher needs not to plan all this in the class. Rather, it is advisable to decide all these things before visiting the class. Preparation phase gives a clear understanding to proceed in the session. The next phase builds on the preparation phase. In the next phase named 'initiation phase', we mainly focus on the starter activities like warm up and drama exercises. Generally classroom energy is chaotic and sometimes they are low, so it becomes important to have starter activities. Since the students are not performers, but they still need to perform in the classroom for themselves and peers, we feel it is important to do drama exercises daily for few minutes. These drama exercises will also help the learners to become ready to perform the forthcoming activities. NEP 2020 encourages to conduct drama exercises daily in the class to prepare learners for the art integration.

In the co-creation phase, we use elements such as context, role, frame, signs, and strategies, though they appear distinct from each other, they work together to unfold the scene episodically. For example, there is a scene-- *Sitting in the drawing room of their house, the parents talk to their daughter about the grades she has achieved in the annual examination.* Here the context says that the results have been declared, and the parents are meeting with their daughter in the drawing room to talk. Parents and daughter are the 'roles' decided by the facilitator. The scene will be unfolded with a 'viewpoint' of parents. We will use a few signs like grade card, goggles to make the scene look authentic. We can use the strategies of 'small group play' or 'improvisation' to decide the mode of activities. Hence we see that these five

elements work together to develop different scenes. In the co-creation phase only we will introduce the explicit language teaching to focus on certain aspects of the language which may not be acquired implicitly through the drama. We believe that the drama is capable of developing language implicitly, but there are certain things which is really difficult to teach implicitly. So in between the drama strategies, we use few dedicated minutes for teaching language-- grammar in our case.

The final phase of our lesson plan structure is the reflection phase. Reflection phase is the phase where meaning-making is done actively. In the reflection phase, the instructor facilitates the students to reflect upon the activities done throughout the session. The students focus on the linguistic, cognitive and affective part of the activities which have helped learners to acquire something. Figure 3.6 presents our framework for developing process drama-based lesson plans for L2 teaching.

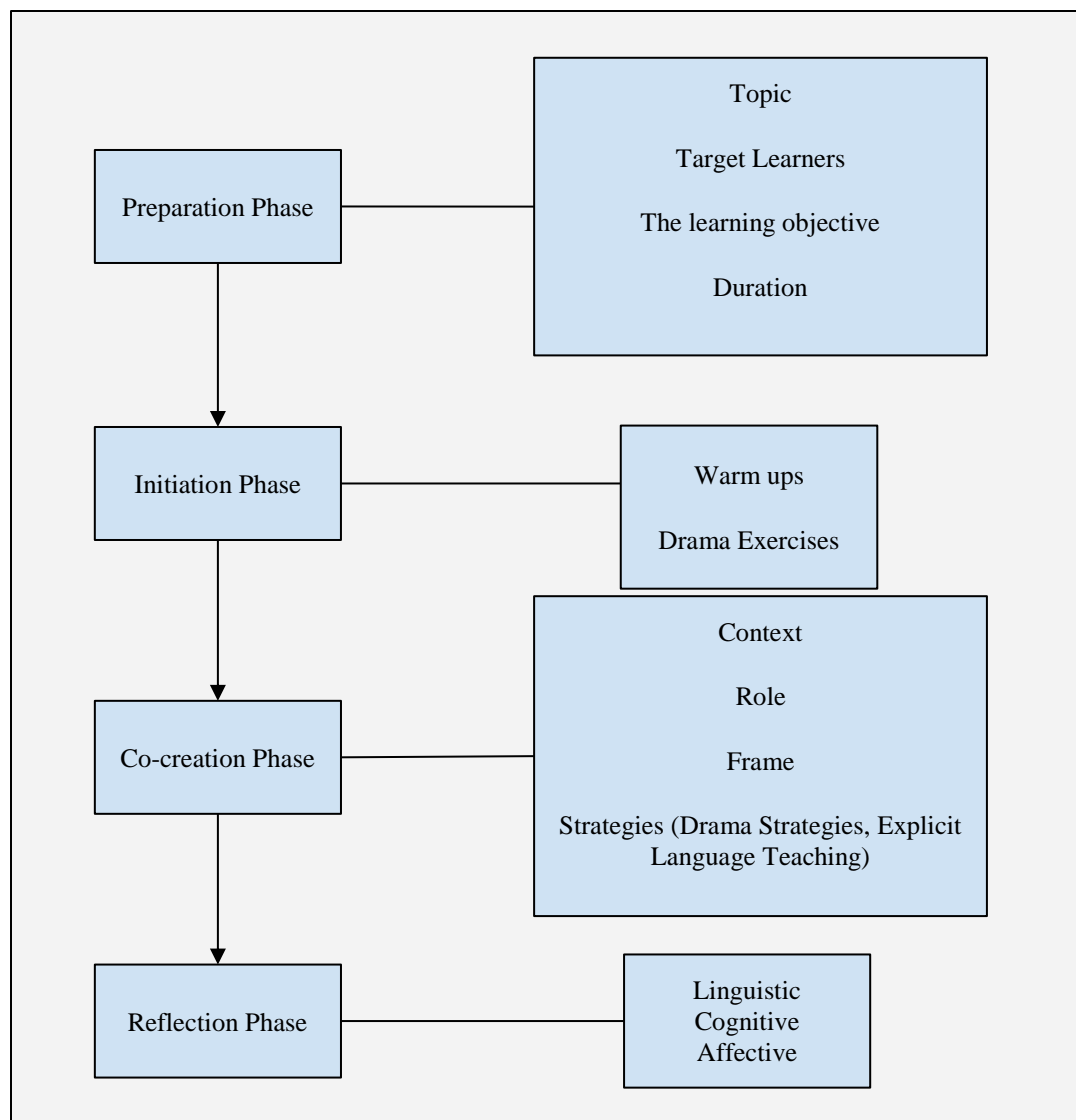


Figure 3.6: Process Drama-based L2 Teaching Framework

The framework includes some of the terms which may be difficult for the readers to understand. Therefore, we have explained each of the term carefully selected. Table 3.1 presents the detailed description of each of the elements used in the process drama based framework for planning a lesson in L2 classroom.

Table 3.1: Description of Elements of Process Drama-based Session for L2 Teaching

Preparation Phase	
Topic	The teacher should decide the topic of the lesson plan. This will serve as the baseline for the upcoming activities.
Target Learners	Target learners are the learners with whom the teacher would work.
Duration	Duration corresponds to the total time decided for a single lesson plan to be completely implemented.
Learning Objective	Learning objective should be decided according to the need of target learners. This objective should correlate with the desired outcome from the lesson.
Theme (of the Process Drama)	Every drama must have a theme, This theme must be familiar and comprehensible enough for the students and teachers so that they can smoothly and enthusiastically work together.
Initiation Phase	
Starters	Starters include activities like energizers, relaxation activities, or focus activities. The facilitator will choose the activities according to the theme of the session and the state of the class i.e. if the class is chaotic, the facilitator should

	<p>choose relaxation activities if the class is feeling low, the facilitator should use energizers or if the class seems defocused, the facilitator should use focus activities to start the session.</p>
Drama Exercises	<p>Drama exercises are needed to develop the performance skills of the learners so that they become competent enough to perform the tasks easily and without hesitation for their peers. Drama exercises will also help the learners to get ready for the forthcoming activities in the session.</p>
Co-creation phase	
Context	<p>The dramatic context which administers the specific imaginary circumstances in which the facilitator and participants explore the theme.</p>
Role	<p>Every student, along with the teacher, takes a role to be in the make-believe situation.</p>
Frame	<p>The drama unfolds with a viewpoint. This viewpoint can be posited from any perspective. Careful selection of viewpoints is essential for getting the optimum effect.</p>
Strategies	<p>Strategies are selected to decide how any particular scene or activity can be approached. The selection of the right</p>

	strategies in the right combination for the right purpose is significant in any process drama session.
Sign	Signs are used to enhance the sense of authenticity within the make-believe process. They aid participants in establishing connections and deriving personal meaning more effectively. Diverse artefacts, materials, visual aids, and auditory elements contribute to the appeal and substantive significance of the process drama session.
Reflection Phase	
Reflection on the whole session	<p><i>Linguistic-</i> Reflection on the language goal should be the primary part in the second language classroom. Language goals include topics related to language such as the application of tense in real life, the pattern of the sentence structure.</p> <p><i>Affective-</i> Affective filters like motivation, anxiety and confidence play an important role in the development of language. The teacher should address the affective filters issues which arose in the session.</p> <p><i>Cognitive-</i> Critical thinking, creative thinking, memory, attention, and cognitive overload are important features in an L2 classroom. The teacher should reflect on the exercises</p>

	related to the cognitive faculty of the learners.
Grammar Reflection	Here, the students will reflect particularly on language structure and teacher will keep the space for solving students' doubts related to the language structure taught in the session.
Final Reflection	If needed, the facilitator can again go for one more round of reflection on the drama session for meaning-making related to language and cross-curricular goals.

3.3.3 Developing Lesson Plans for Teaching Tense

Tense teaching is a topic of considerable interest and research in the field of language education. Researchers and educators have explored various approaches and strategies to enhance tense acquisition and teaching methodologies. In Indian classrooms, Tense teaching is generally introduced after primary classes. Therefore, we developed eight process drama-based lesson plans to teach Tenses to middle school students. Tense is generally considered a difficult structure of English Grammar for both the teachers (to teach) and students (to understand) (Graus & Coppen, 2015). Table 3.2 presents a sample lesson plan devised for teaching Tenses, implemented in case study 5.2. The remaining seven lesson plans are provided in Appendix D.1 for reference and detailed examination.

Table 3.2: Lesson Plan on Introduction to Tense

Preparation Phase	Topic: Introduction to Tense		Target Learners: Class VII
	Learning Objective: to introduce the concept of Tense		Duration: 80 minutes
	Process Drama Theme: Security alert in the city		
	Activity	Teacher's Guide/Students Guide	Remarks
Initiation phase	Energizer	For Warm Up	5 minutes
	Theatrical Exercise	To prepare their body and voice for the further activities	5 minutes
Unfolding of the story starts from here			
Co-creation Phase	Mime	Show the scene of a police station.	2 minutes
	Announcement	<i>There is an emergency meeting called in the commissioner's office. You all should reach there as soon as possible.</i>	30 seconds
	Teacher (out of role)	The teacher will help the students to create the environment of a meeting hall and get prepared to meet the commissioner.	2 minutes
	Teacher in Role	The teacher enters as commissioner. <i>I am sorry I had to call an emergency meeting, but it was urgent. I speak on behalf of 30 lacs people of the city. There can be a bomb blast at any place in the city. I visit different places every day and I have sensed the danger.</i> The T.I.R. asks the question: <i>Where do you live in the city?</i> <i>What do you do when you go back to your home?</i> (The teacher will note down the answers in the present tense on the board or in a notebook)	5 minutes

		Now you have to be alert and investigate the places where the terrorists might find it easy to hide.	
	Report making	The students will be asked to move around the city and prepare a report of the situation at the places they visited.	4 minutes
	Small Group Play	Do you know there was a bomb blast in the past as well? Can you show us the scene of a bomb blast? You can form three groups. Each group will perform the scene.	15 minutes
	Discussion	Now can you tell me in words what happened at that time? The teacher will write some of the sentences related to past tenses on board.	2 minutes
	Announcement	The commissioner is visiting the police station and he will have a conversation with everyone.	30 seconds
	T.I.R.	The teacher enters as commissioner. <i>I want all of you to remain in full security in public places tomorrow. What are you going to do tomorrow? Please give me clear planning within 2 minutes.</i> The teacher will write some of the responses in future tense on the board or in a notebook.	4 minutes
	Teacher out of the role: (Explicit Grammar Teaching)	Now the teacher (out of role) will shift the medium from drama conventions to explicit grammar teaching <i>So We saw all of the Tenses here. When they are talking about stuff related to meetings, they use Present Tense. When they talked about the bomb blast which happened earlier in the city. They are using the past tense when they are planning tomorrow's action. They are using the future tense.</i> <i>So what is Tense? Tense provides us with information about the time reference of the action.</i>	10 minutes

		<p><i>But there is much more about the concept of tense and on their basis we divide each tense into four parts. Present Indefinite, Past Indefinite, Future Indefinite, Present Continuous, Past continuous, Future Continuous, Present Perfect, Past Perfect, Future Perfect, Present Perfect Continuous, Past Perfect Continuous, Future Perfect Continuous</i></p> <p><i>In the next classes we will understand each tense.....</i></p>	
	Whole group play	The students will be asked to enact a scene showing the police catching the terrorists with every student's participation. The teacher will give 15 minutes for preparation and 5 minutes for the performance.	20 minutes
Reflection Phase	Reflection on the whole session	The teacher will ask the students to produce a keyword from the session to which they related most.	5 minutes
	Grammar Reflection	Here the teacher should also keep the space for solving students' doubts related to the language structure taught in the session. (Here, the teacher again goes for explicit grammar teaching)	5 minutes
	Final Reflection	If needed, the facilitator can again go for reflection on the drama session for meaning-making related to language and cross-curricular goals.	5 minutes

3.3.4 Developing Lesson Plans for Teaching Parts of Speech

The concept of parts of speech pertains to the grammatical categorization of words into distinct groupings. The students in our class were from middle school, specifically Class VII. The NCERT syllabus covers the exercises related to parts of speech in this stage.

Therefore, we made the decision to formulate instructional programmes for parts of speech. The subsequent tables illustrate the lesson plans that have been designed for the instruction of parts of speech. Table 3.3 illustrates a sample lesson plan devised for teaching parts of speech, implemented in case study 5.3. The seven remaining lesson plans can be found in Appendix D.2 for the purpose of reference and detailed examination.

Table 3.3: Lesson Plan on Noun and its Types

Preparation Phase	Topic: Noun and its types		Target Learners: Class VII
	Learning Objective: to introduce the concept and function of English noun and its types		Duration: 90 minutes
	Process Drama Theme: a family trying to survive in a remote land		
	Activity	Teacher's Guide/Students Guide	Remarks
Initiation phase	Warm Up	For getting them ready and focused for the session	5 minutes
	Theatrical Exercise	To prepare their body and voice for the further activities in the session	10 minutes
Co-creation Phase	Single Action	The family goes on a trip to a remote area far from the city. There is no one living in that area. Now show me what are they doing?	5 minutes
	Single action with a single word	What kind of feelings are they experiencing? The teacher will write down the words spoken by students on the board. i.e. Love, Fear, Anger, Happiness, Poverty, Freedom	7 minutes
	Group Formation Exercise	Because different family members are doing different things. The facilitator will distribute the group accordingly. And everyone will decide on a name for their own group. The facilitator will write the name of each group on the board.	3 minutes

	Group Meeting	<p>It has been so many days in that area and the family has lost the way to go back to their home. Now they all need to survive there. All five groups are planning a meet for survival in that remote area.</p> <p>After the meeting, the students will try to find out things that will help them to survive. The family members are unaware of the names of the things. So the facilitator will ask students to name those things to communicate easily. The teacher will write those names on the board.</p>	15 minutes
	Explicit Grammar Teaching	<p>The teacher will explain the concept of Noun with the help of those examples and then the teacher will ask students to add more examples which emerged during the session.</p> <p>And then the teacher will write the names of types of nouns on the board and categorize the examples into each type of noun.</p> <p>Proper Noun Common Noun Abstract Noun Material Noun Collective Noun</p>	10 minutes
	Circle of life	<p>The facilitator will ask the students to show the routine of the family members. The facilitator will speak out the timings: 4 am, 7 am, 9 am, 12 am, 4 pm, 6 pm, 9 pm, 11 pm. The students need to enact according to the routine of their imagined family member.</p>	10 minutes
	Guided Instruction	<p>The family members realize that they lack the materials to survive. So they should go and find out the cards which are signs for materials. Material names will be written on some cards, and some cards will have other nouns. The facilitator will place the cards in every direction of the room and the students need to pick up and go back to the original place. The facilitator will ask the students who are having cards with material nouns written on them to speak out first. The facilitator will write the names of materials on the board and explain about material noun. The facilitator will ask the students those who are having cards with other four nouns written on them. The facilitator will write and ask the students to categorize the nouns. The</p>	10 minutes

		teacher may solve the doubts of students on the types of nouns if needed.	
Reflection Phase	Reflection on the whole session	The teacher will ask the students to produce a keyword from the session to which they related most.	5 minutes
	Grammar Reflection	Here the teacher should also keep the space for solving students' doubts related to the language structure taught in the session. (Here, the teacher again goes for explicit grammar teaching)	5 minutes
	Final Reflection	If needed, the facilitator can again go for reflection on the drama session for meaning-making related to language and cross-curricular goals.	5 minutes

3.4 Reflection

The framework for the lesson plan had been already well thought out, therefore we had a clear outline in our head of how to proceed for the implementation of the lesson plan. However, the selection of each activity in the classroom depends on the learning objective and theme of the lesson and also learners' socio-cultural understanding. We already had objectives clear in our head, but the selection of the theme and the activities which will help to explore the theme was done one day before the session. Sometimes, we had to change the activities while implementing it based on the students' involvement in the lesson. Notably, the lesson plans given in this chapter have been rewritten once the session is over.

Developing the lesson plans to be implemented in the Indian classrooms has to be governed by the Indian school's structure at large. We had been given one class of 50 minutes a day for the process drama sessions. Therefore, we had to develop a framework which would suit the time allotted for us. It is noteworthy to mention that if the session does not finish in 50 minutes, the facilitators can complete the session the next day. The facilitator will start the session from

the point he had stopped the previous day. This continuation may be done after a small warm up activity. We also had infrastructural constraints, and keeping this in our mind we did not select the activities which required big circle formation or needed large space to be done. It is noteworthy to mention that our framework does not restrict practitioners to do this. The practitioners are allowed to include activities based on their resources.

We may also face a situation where some grammar concepts may need longer time to get explained, and students might request for the drama activities, rather than out of role discussion. To avoid this the teacher should clearly set the expectations from the students and make them understand the importance of such activities. As we have stated in the introduction section of this chapter, the lesson plans have been developed following the approach of postmethod pedagogy. Therefore teachers should adapt these lesson plans according to their specific needs.

3.5 Conclusion

This chapter attempts to provide the thought process, theoretical underpinnings and rationale behind the development of the lesson plans, providing a solid foundation for our intervention programs which will be discussed in chapter IV and V.

By analyzing the existing structure and elements used by earlier researchers and practitioners in the field of Drama in Education, we could observe that studies on the lesson plans for grammar teaching using the drama practices are highly low. Therefore, we realized the need to develop a framework for process drama-based lesson plans, which effectively combine form and function in language instruction suiting the needs of learners based in India. However, our lesson plan has incorporated many of the elements from the existing works.

The discussed framework is comprehensive in nature, taking into consideration the teaching of various language components, cognitive skills and affective skills. In particular, the framework aimed to incorporate the teaching of parts of speech and tenses, two fundamental aspects of language structure. Additionally, this framework aligns with the vision of National Education Policy 2020 and National Curriculum Framework for School Education 2023.

To demonstrate the practical application of the framework, we included sixteen lesson plans focusing on teaching parts of speech and tenses. These lesson plans were designed to integrate the practice of process drama, allowing learners to actively engage in language learning through immersive and participatory experiences. By using this innovative approach, we aimed to provide language teachers with effective practices and strategies to teach language form and function simultaneously, fostering a holistic understanding of language.

Educators can adapt and modify the framework lesson plans to suit their specific teaching contexts and learners' needs. By incorporating elements of drama, teachers can create a lively and immersive learning environment that motivates students and fosters their language development. Readers are encouraged to delve deeper into this pedagogical approach, conducting their own studies and experimenting with different instructional strategies. By continuously exploring and refining the use of process drama in language classrooms, educators can contribute to the advancement of language teaching methodologies and enhance students' language learning experiences. Based on these lesson plans, the next chapter will take up the basic frames of the lesson plans for the online experiment and the following chapter will discuss the actual intervention program based on the lesson plans in a physical classroom setting.