

REVISITING THE DRAMATIC-PROBLEMATIZER LANGUAGE LEARNING MODEL

REVISITANDO O MODELO DE APRENDIZAGEM DE LÍNGUAS DRAMÁTICO-PROBLEMATIZADOR

REVISITANDO EL MODELO DE APRENDIZAJE DE IDIOMAS DRAMÁTICO-PROBLEMATIZADOR

Nilton HITOTUZI¹
Domiciane de Sousa ARAÚJO²

ABSTRACT: In this paper, an analysis of the Dramatic-Problematizer Language Learning Model (DPM) is made based on a pedagogical intervention in a class of children attending the 4th year of primary school in a public municipal institution in western Pará. For the intervention, an interdisciplinary endeavour aiming to teach English, mathematics, arts and sciences and also to contribute to the development of the students' critical thinking and creativity, Process Drama was adopted as a teaching strategy. Although the intervention included two process drama sequences to explore two themes inherent to the circumstances surrounding the participants in two cycles of the DPM, the analysis was based only on the activities carried out in the first cycle of the model. The findings have led to the proposition of a new chart, possibly more representative of the dynamism and complexity of the model, which is believed to adequately capitalise on the theoretical basis on which it is built.

KEYWORDS: Process drama. Teaching methodology. Analysis.

RESUMO: Neste artigo, faz-se uma análise do Modelo de Aprendizagem de Línguas Dramático-Problematizador (MDP) a partir de uma intervenção pedagógica em uma turma de crianças cursando o 4º ano do ensino fundamental em uma escola pública municipal do oeste do Pará. Na intervenção, uma empreitada interdisciplinar, visando ensinar conteúdos de inglês, matemática, artes e ciências e contribuir para o desenvolvimento do senso crítico e da criatividade dos alunos, adotou-se o Drama-Processo como estratégia de ensino. Embora a intervenção tenha incluído duas sequências de dramas-processos para a exploração de dois temas inerentes à realidade circunstante dos participantes em dois ciclos do MDP, a análise tomou como base apenas as atividades realizadas no primeiro ciclo do modelo. Os resultados levaram à proposta de um novo organograma, possivelmente, mais representativo do dinamismo e da complexidade do modelo, que, acredita-se, capitaliza adequadamente a base teórica em que se sustenta.

PALAVRAS-CHAVE: Drama-processo. Metodologia de ensino. Análise.

¹ Federal University of Western Pará (UFOPA), Santarém – PA – Brazil. Associate Professor of the Literature Program at the Institute of Educational Sciences. PhD in Letters and Linguistics (UFBA). ORCID: <https://orcid.org/0000-0003-4456-5903>. E-mail: nilton.hitotuzi@ufopa.edu.br

² Universidad de los Pueblos (UPE), Málaga – Spain. Master's in Science in Education. ORCID: <https://orcid.org/0000-0003-2209-8195>. E-mail: domiciane28@gmail.com

RESUMEN: En este trabajo se realiza un análisis del Modelo de Aprendizaje de Idiomas Dramático-Problematizador (MDP) a partir de una intervención pedagógica en una clase de niños del grado 4° de una institución pública municipal del occidente de Pará. Para la intervención, un esfuerzo interdisciplinario con el objetivo de enseñar inglés, matemáticas, artes y ciencias y también contribuir al desarrollo del pensamiento crítico y la creatividad de los alumnos, se adoptó el Drama Proceso como estrategia de enseñanza. Si bien la intervención incluyó dos rondas de dramas procesos para explorar dos temas inherentes a las circunstancias que rodearon a los participantes en dos ciclos del MDP, el análisis se basó únicamente en las actividades realizadas en el primer ciclo del modelo. Los hallazgos han llevado a la propuesta de un nuevo gráfico posiblemente más representativo del dinamismo y la complejidad del modelo, que se cree que capitaliza adecuadamente la base teórica sobre la que se construye.

PALABRAS CLAVE: Drama proceso. Metodología de la enseñanza. Análisis.

Introduction

To address the Dramatic-Problematizer Language Learning Model (DPM), we take as a reference the research carried out by Hitotuzi, (2014a, b) in an indigenous school in the rural area of Tefé, state of Amazonas, through a pedagogical intervention in which was used a type of drama called *Process Drama*³ - or *Drama-Processo*, as the author named it in Portuguese - to teach English to indigenous teenagers without basic knowledge of the language. The results of the investigation led the author to conclude that the experiences of credible situations that encourage the student to reflect on their reality are an alternative way of carrying out a *global education*, which defines as follows:

By global education, I conceive one that leads the student to acquire and develop a critical sense; to get used to reflective practice on local and planetary issues; to learn by the interdisciplinarity of the contents; to include themselves socially through the schooling process; and preparing for the challenges of the contemporary world (HITOTUZI, 2014a, p. 17, our translation).

The author considers the DPM an additional important strategy to help those who want to lean English as an additional language “[...] to develop not only proficiency in the target language, but also critical thinking along the lines of Freirian pedagogy” (HITOTUZI, 2014b, p 1, our translation). This finding was also evidenced in an experiment carried out recently at the Benha Faculty of Education, Egypt. Involving 60 English students as an additional language, divided into two equal groups: control group and experimental group, the

³ Drama popularized by Cecily O’Neill, originating from Drama in Education, by Dorothy Heathcote (HITOTUZI, 2007).

experiment aimed to test the effectiveness of the MDP to develop critical reading skills and reading habits. The statistical analysis carried out at the end of the study indicated that the students taught through the DPM obtained average scores significantly higher than those of the control group in the applied verification tests (HELWA, 2019).

The theoretical basis of this model is constituted by Critical Pedagogy, Process Drama and Language Learning through Tasks, known in English as Task-based Learning or TBL. Based on the critical and dialectical view proclaimed by Paulo Freire and other defenders of Critical Pedagogy, the teacher-student and student-student relationship, according to Hitotuzi (2014a; 2014b), must be based on mutual respect and seek to eliminate the predominant verticality in traditional approach, in which the teacher is the center of all actions in the classroom. Referring to the teacher-student relationship in the traditional school, Saviani (1999, p. 18, our translation) argues that “[...] the teacher transmits, according to a logical gradation, the cultural collection to the students. It is up to these to assimilate the knowledge that is transmitted to them [...]” - an echo, therefore, of the criticism of banking education made by Freire (2006, p. 67, our translation): “[In banking education] education is an act of deposit, transfer, transmit values and knowledge [...]”.

When alluding to the way of learning languages through tasks, Hitotuzi (2014b) is anchored in the idea that the learning of an additional language requires *massive exposure* of the learner to it in an environment where he can use it without feeling embarrassed (WILLIS, 1996). Likewise, it is based on the principles that the learner should be encouraged to produce language and not just reproduce speeches; and that he should have the opportunity to reflect on what he is learning and how his learning occurs (NUNAN, 2004).

To give shape to the DPM, the author also uses the contributions of the Process Drama because he believes that this type of drama provides meaningful learning (AUSUBEL, 1968) because the contents are shared in a contextualized way, capitalizing on the physical and social contexts classroom learner (FREIRE, 2007; DEWEY, 1913; 1998) and, in moments of distance from episodes of dramatic scenes, reflection is encouraged, contributing to the development of the learner's critical sense. Process drama also promotes the development of creativity and collaborative work, in addition to seducing the learner to appreciate it for its aesthetic value (BOWEL; HEAP, 2001; O'NEILL, 1995).

In a pedagogical intervention involving the DPM, carried out in western Pará, we observed evidence of the pedagogical value of the model's theoretical basis, reinforcing its potential, not only to teach and learn an additional language, but also for the dissemination and obtaining of global education, as defined by Hitotuzi (2014a). The intervention revealed,

on the other hand, the need to revisit the structure of the DPM, which, in the course of its activities, absorbed several alternatives for decision making, actions and phase movements within its cycle. In the subsequent sections, we will present a synthesis of the structure of the DPM, the methodological aspects of the experience, the steps of the intervention in a cycle of the DPM and a discussion about the dynamism of the structure of this model.

The structure of the DPM

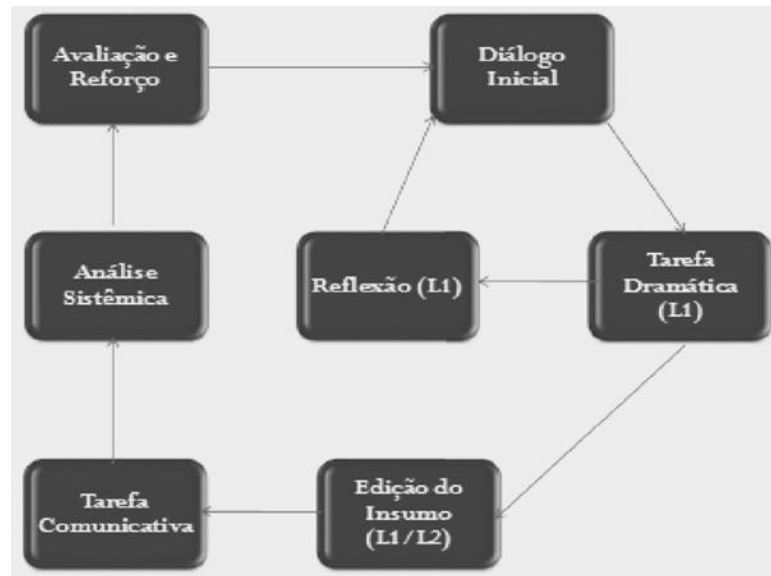
According to the organization chart drawn up by Hitotuzi (2014a, p. 149), the structure of the DPM includes seven phases: *Initial Dialogue (Diálogo inicial)*, *Dramatic Task (Tarefa Dramática)*, *Reflection (Reflexão)*, *Input Editing (Edição do Insumo)*, *Communicative Task (Tarefa Comunicativa)*, *Systemic Analysis (Análise Sistêmica)* and *Evaluation and Reinforcement (Avaliação e Reforço)* (Figure 1). In the Initial Dialogue phase, the teacher shares with the class the information necessary to carry out the next phase. In this phase, the planning of the Process drama guided by the six principles suggested by Howell and Heap (2001) simplifies the presentation and discussion of all the details involved in the preparation and execution of the episodes of the drama. During the Dramatic Task, if the learners of the additional language are beginners, the web of meanings will be built through improvisations in the participants' common language (L1) - either the mother tongue or the one being studied. On the other hand, if the learners' oral proficiency in the target language (L2) already allows them to interact at this level of complexity, then this complexity will be used as a means of communication. It is worth mentioning that the DPM emerged in a learning environment in which students were unaware of the language to which they were being exposed (HITOTUZI, 2014a).

Still in this phase, the oral texts produced by the drama participants are recorded in audio or video to be used in the Communicative Task after being translated to L2 in the Input Edition phase. It is evident that the editing of the input will not occur when the process drama is performed in the additional language, which implies even the deactivation of the Communicative Task phase or its use for carrying out supplementary tasks based on the input generated in the Dramatic Task.

After the execution of the drama, or in the intervals between episodes, the participants critically analyze the completed scenes. This phase, Reflection, provides the beginning of the

awareness process⁴ by establishing connections between dramatic action and what occurs in the real world. It is, in effect, a potentially fertile time for new ideas on how to deal with problems of all kinds that affect participants directly or indirectly and, consequently, appropriate for the development of the critical sense of those involved in the discussions.

Figure 1 – Organizational chart of the problematic model



Source: Hitotuzi (2014a, p. 149)

When the Process drama is performed in L1, a situation in which there is, therefore, a need for the version of the input generated for L2, the possibilities of collaborative learning in the classroom or outside it in the Input Edition are expanded. Thus, in this phase, the teacher can work in collaboration with students in the school environment using the resources available there, or assign tasks for home when they need to, for example, manage the time of their class (HITOTUZI, 2014b). This last option is not suitable in communities where there are no libraries or internet signal availability. In this context, the entire L2 version task must be performed at the school.

In the Communicative Task, in which the learner also engages directly in the use of L2, a task-based approach can be adopted (WILLIS, 1996; ELLIS, 2003; NUNAN, 2004) using the oral texts produced by the drama participants and poured into L2 or, even, themes emerging in improvisations when the drama-process was carried out. In this phase, even the *role-play* scripts produced from the dramas performed at L1 can be used, because they are

⁴ In the Freirian perspective, *awareness* enters the dimension of action; goes beyond, therefore, the awareness (FREIRE, 2018).

genuine communications improvised by the participants of the drama in multiplicities of possible worlds within the universe of make-believe (HITOTUZI, 2014a).

In the Systemic Analysis, which is equivalent to the focus on the form of the language proposed by Willis (1996), the teacher invites students to reflect together on the various levels of description of L2: phonetic-phonological, morphosyntactic and lexical-semantic, without forgetting spelling and pragmatic issues. This work is essential for students to take advantage of the written and oral forms of the language and, with this, improve the quality of comprehension and the production of utterances in the additional language.

The last phase, Evaluation and Reinforcement, is guided by the principles of Action Research (GHEDIN; FRANCO, 2008), which, for this very reason, can trigger another cycle of the DPM, if the evaluation indicates the need to repeat all or some of the previous phases. This phase therefore constitutes a continuous process of assessment and adaptation in which, in collaboration with the teacher, students also exercise their intellect, becoming familiar with the notions of organization and complexity provided by the DPM cycle. In this perspective, this phase presents itself as another fertile ground for the development of critical thinking (HITOTUZI, 2014b) within the structure of the DPM.

Following these steps, activities can be developed from an initial dialogue with preliminary discussions around cross-cutting themes such as, for example, environment, health, ethics, citizenship, among other matters of a socio-political, economic and cultural nature, in order to expand the critical-reflexive capacity of learners. In all stages represented in the DPM organization chart, the results of the process drama depend on a collaborative stance adopted by all participants. We will now proceed to explain the methodological aspects of the experience with the DPM in western Pará in order to, next, describe how the activities were conducted within its structure.

Methodological aspects of an experience with the DPM

We adopted the DPM methodology in the pedagogical intervention that we will describe in this section. The intervention was carried out intermittently, during an academic year, in a class of the 4th year of the Municipal Elementary School Antônio Gonzaga Barros, in the city of Itaituba, Pará. The intervention proposal was presented to the school management, to the head teacher of the class and, later, to students and their parents.

After obtaining the necessary authorizations, including for filming, photographic records, and the use of this material in possible publications, we started the research seeking

to know the students who would participate in the intervention. Thus, after conversations with the class teacher, the students, their parents and the search for sociodemographic data at the school office, we were able to identify that the selected class was composed of 34 students (22 girls and 12 boys in the age group of nine to ten years) and that the majority of students belonged to needy families, whose parents had a low level of education and were self-employed (e.g. prospectors, bricklayers, snack vendors, mechanics, housekeepers, and marketers). In visiting the place where some of them lived, we found that many lived with their grandparents, with their uncles or just their mother and that, although they studied at a medium-sized school (compared to the other schools in the city), there were many the difficulties they faced: from the lack of food and clothing to psychological upheavals due to the precarious socioeconomic conditions in which they lived.

We emphasize that the choice of school and class for the pedagogical intervention was of an intentional nature, which is a strategy adopted in qualitative research and commonly known as a *convenience sample*. According to Henry (1990), this type of sample consists of a group of people willing to participate in a research. The criteria involved in the selection were, therefore: a) the familiarity of one of the authors with the school; b) the acquiescence of the school management and the parents of the students; and c) the prompt availability of the professor in charge of the class and the 34 students to participate in the intervention.

The records of the intervention were made through daily notes, tests, interviews with students, video sequences (usually recorded by one of the authors or by the professor in charge of the class) and also photographic records. The collected material was analyzed with the help of the Carney Ladder of Analytical Abstraction (1990 *apud* HITOTUZI, 2014a, p. 125) which, briefly, guides the analysis work on three levels: (1) summary and distribution of data; (2) data redistribution and aggregation; and (3) development and verification of proposals for the construction of an explanatory structure.

Intervention steps in an DPM cycle

In order to capitalize on the students' experience in the classroom, we decided to address two themes that were part of the daily life of the class: *Feira Livre* (Open market) and *Minha escola: what a que temos e a que queremos* (My School: what we want and what we have). The two themes were developed in an interdisciplinary way, involving the disciplines of Portuguese, English, mathematics, art and science in two cycles of the DPM. Due to space limitations, we will focus only on the first cycle involving the Open market theme.

In the *Initial Dialogue* phase, we encourage students to express their knowledge about the existing fairs in the city. As some had relatives who worked in these places, soon those more familiar with the topic started to mention the names of the products that were normally sold at the fairs they knew, (e.g. CDs, clothes, shoes, toys, fruit, meat, manioc flour, beans, vegetables and fish). As they spoke the names, already triggering the *Systemic Analysis* phase of the DPM for the first time, we wrote their English translations on the board. At the end of this first conversation, the students had already noted in their notebooks, in the form of a mental map (BUZAN, 2018), a considerable number of words associated with the theme (Figure 2).

Figure 2 – Mind map of words associated with the expression Open market



Source: Developed by the authors

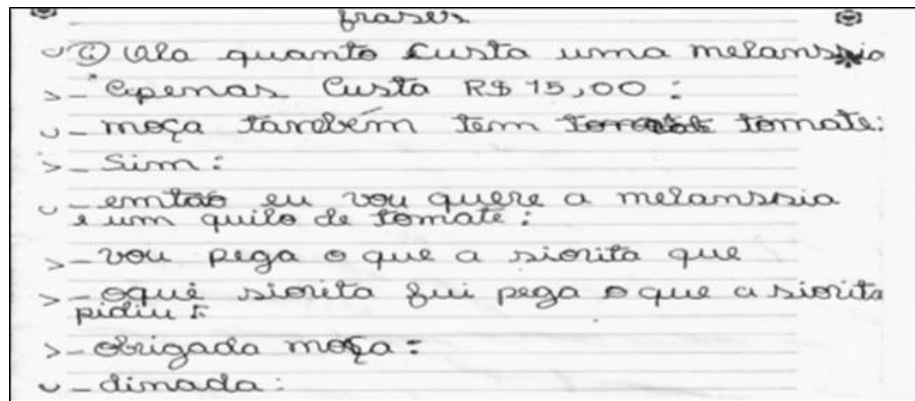
Having made notes in their notebooks, we suggested, as a homework assignment, that they research other names of products that are usually sold at open markets. The class was divided into six teams to perform this first task, aiming at expanding the mental map. In the next class, the students handed us lists containing names of fruits and vegetables in Portuguese, which were compared with each other in order to eliminate repetitions and then, under our supervision, the names that were not repeated in the lists started to compose a new list.

The second task assigned to the students was to research how the words in the new list were spelled out in English. Initially, the activity represented a challenge for us in terms of time management, because there were only six English dictionaries available in the classroom (owned by one of the authors), which were disputed at all times by the 34 students. After pouring the words into English, we teach them how to pronounce them and lead them to create short statements involving numbers and some expressions in English (e.g. How much is this watermelon? It's seven reais.) In preparation for your experience of the world of the free fairs in Itaituba during the dramatization that they would do in the next phase of the cycle. With this work of writing and reading in English, we launched, for the second time, the Systemic Analysis phase.

In the *Dramatic Task*, as they were being introduced to the English language for the first time, the students improvised, in Portuguese, brief dialogues simulating typical situations of interactions between sellers and buyers in open markets in the city. In order to encourage students to maintain the dramatic action, one of the authors acted as a *teacher-in-scene*⁵, playing the role of a tourist from an English-speaking country who was visiting the market.

Most groups were concerned with presenting the script for their dialogues before oral dramatizations, in order to obtain feedback on their written dramatizations. In Figure 3, we present a sample of these improvised dramatizations. As can be seen in this figure, the strategy of drawing on students' prior knowledge to involve them in the drama allows them to experience dramatic action in the same logic as real-world relationships. This reading of the surrounding world, to which Freire (1983) also refers, and the incorporation of the student's physical and social contexts in the classroom to facilitate learning, as advocated by Dewey (1998), also enhances the intensification of his critical sense, weapon lethal in democratic societies.

⁵ Regarding this Process drama technique, Hitotuzi (2014a, p. 62, our translation) argues that: "Heathcote's experience with the use of the teacher-in-scene reveals the instrumentality of this strategy in an education through Drama. A positive factor, for example, is the possibility that the teacher-in-scene can help the student to surpass his current level of development, in the perspective of the zone of proximal development of Vygotsky (1989, p. 97), which defines it as: "[...] the distance between the level of real development [...] and the level of potential development, determined by solving problems under the guidance of an adult or in collaboration with more capable companions". Furthermore, this strategy contributes to the demotion of the verticality of the teacher/student relationship, common to traditional teaching models - as a member of the group, the teacher exposes himself as much as the other participants. This momentary break in hierarchy corroborates [the] horizontal dialogic environment between educator and student, defended by philosophers and educators".

Figure 3 – Improvised script of oral interactions at an open market

Source: Research data

The sample shared in Figure 3, also led us to seek, together with the teacher in charge of the class, ways to help students improve their written production in Portuguese, starting with the spelling dimension. Briefly, the strategies agreed included the collective reading of some texts with exercises to correct the identified writing problems, activities that were carried out in the moments dedicated to the teaching of the Portuguese language. It is also worth mentioning that the students' texts used in this phase were scanned and the names of their authors were removed from them in order to avoid any kind of embarrassment during the correction.

After written and oral dramatizations, we move on to the next phase of the DPM cycle, *Reflection*. As Hitotuzi (2014a; 2014b) argues, the language of communication in this phase will be L1 when the class is starting to study L2. As this was the case for the group participating in the pedagogical intervention, our discussions about what happened in the previous phase were made in Portuguese. In the theme explored in this first cycle of the DPM, the students' speeches were more limited to comments about what each one did, or should have done, in the dramatic task. When we explored the second theme, *My school: what we have and what we want*, there were more in-depth and meaningful discussions in the reflection phase. As a side note, we emphasize that this same phase provides the opportunity for the development of proficiency and oral fluency of those students who are already able to communicate in L2. These interactions represent a typical example of what we call *genuine communication*: that which is necessary, spontaneous or whose focus of the statements is not metalinguistic activities, even if these also have their place in the structure of the DPM.

In the *Input Edition* phase, we helped the teams that had previously written scripts to translate them into English and those that had improvised only orally, to create their scripts in

English from the memory of what they had dramatized. With the collaboration of the students, however, we do not need to resort to the recordings of the dramatizations in Portuguese as suggested by Hitotuzi (2014a). This work also involved pronunciation training of the utterances in the scripts in English - in this activity, by the way, the CD-ROM of the *FISK Longman School Dictionary* (LONGMAN, 2014) was of great value. With that, before the start of the *Communicative Task* phase, we again navigated the structure of the DPM within the *Systemic Analysis*.

The *Communicative Task* phase would be used to perform the role-play activity. So we call the teams' final scripts in English because they were no longer characterized as a Process drama, since they were scripts designed to later be memorized by students and presented to an audience. However, in retrospect, we observed that there was a fusion of this fifth phase of the DPM cycle with the second, the *Dramatic Task*. We believe that a determining factor for this has been providing the teams with how they should conduct the activity.

This fusion of Process drama with role-play took place at the school's tele-center because it was a larger environment where students could mark their spaces, simulating the stalls where they would place their products (figures cut out of magazines or drawn and painted) at the open market, and give vent to their creativity, which we believe has been the catalyst for the fusion of the phases. On the day of the event, the students, wearing the cloak of shopkeepers and customers, left for improvisation: some questioned, for example, the high price of the products, or the wrong change, thus exercising the mathematical knowledge they had acquired; still others complained about the quality of the food being sold. They did this, sometimes talking in Portuguese, sometimes in English, completing sentences with words from one and another language (e.g. “*Custa apenas five reais*” or “Good morning, *Dona Maria!*”). This insistence on using L2 to continue the scene, even when they forgot the English word, made the dramatic episodes natural and fun.

The surprise factor of improvisation in each group, since, at first, we expected to see presentations of simple role-plays, reiterated the power of the drama to immediately snatch participants, especially children, into the universe of make-believe. Many students were characterized according to their characters trying to faithfully incorporate the characteristic behavior of each role. There was, even, the unexpected arrival of the police to raid the pirated CDs sales points, as well as the market inspector who always appears during the closing of the activities to collect the payment from the Merchant Association. Indeed, in this fusion of drama-process with role-play, at the same time unexpected and welcome, in addition to the

content provided, students learned about ethics and citizenship, essential notions for the formation of the Brazilian identity that we aspire to.

Figure 4 – Sample of English texts produced by students



Source: Research data

The last phase of the DPM cycle, *Evaluation and Reinforcement*, consisted of a conversation circle involving the class, one of the authors and the professor of the class. After pointing out the failures and successes of the previous phases, there was a consensus that students should avoid transferring the Process drama episodes to the *Communicative Task*. It was agreed that even performing the dramatic scenes in *Potuguese-English*, all improvised dramatic actions should take place in the *Dramatic Task* phase, leaving to the *Communicative Task* other activities that involve genuine oral interactions from input generated by the students in the *Dramatic Task* and translated into English. Also, role-plays would be performed at this stage. This problem was corrected when exploring the other theme in the DPM cycle: in the *Dramatic Task* phase they performed the drama-process and in the *Communicative Task* phase, they used parts of the improvised input to produce small texts in English, as shown in Figure 4.

As the intervention was of an interdisciplinary nature, the classes included moments dedicated to the other disciplines with which we propose to work in collaboration with the head teacher of the class, namely: Portuguese, arts, mathematics and science. As already mentioned, the work with the Portuguese language was based on the improvised scripts produced by the teams and was carried out in the way we have briefly indicated. In the field of arts, students painted photocopied drawings, which consisted of figures of fruits and

vegetables. In addition to contributing to the development of students' artistic expression, the activity aimed at expanding their vocabulary repertoire in the additional language, given that the names of the figures were in English, thus functioning as a reinforcement in the learning process of L2.

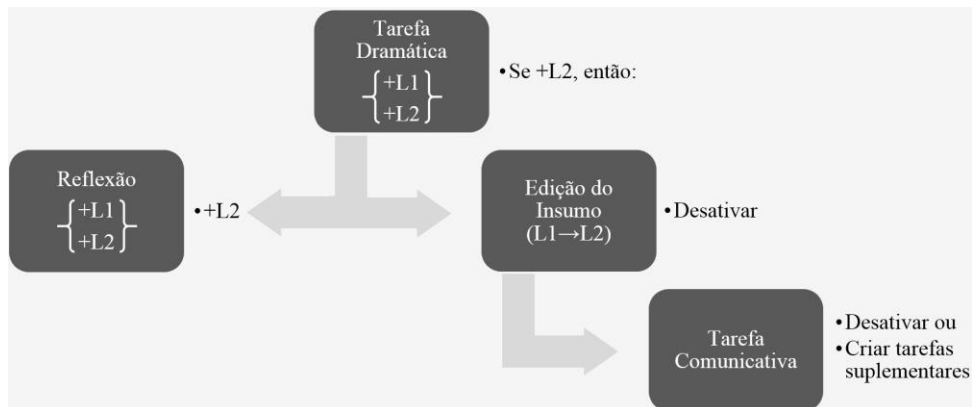
Math activities, many of them carried out with the help of toy money, included both the basic numbers and expressions used in English business transactions, such as the value of banknotes, price comparison, notions of profit and loss, the development of mental calculus and review exercises involving the four basic operations of mathematics. It is worth mentioning that the mathematics knowledge shared with the students through these activities were part of the programmatic content of the discipline for the current two-month period.

Finally, in the field of science, students received explanations, based on the 2005 version of the food pyramid created by the United States Department of Agriculture (THE US DEPARTMENT OF AGRICULTURE, 2005), about the foods that should be consumed the most, the richest in nutrients and the daily portions that should be eaten, obviously frustrating those who did not like vegetables, or those who exaggerated the consumption of sweets and snacks.

A new way of representing the DPM

The way the *Open Markets* theme was explored in the DPM cycle is incisive evidence that the organization chart presented by Hitotuzi (2014b, p. 11) does not live up to the dynamism of the model. An example of this is the constant activation of the Systemic Analysis phase. In different phases, precisely on three occasions, the focus of the class was on learning new words, how to pronounce them, write them and build statements with them as a result of the demands of different activities. This same movement in relation to another phase, Reflection, already occurred when observing the emergence of the model in the study involving indigenous students in Tefé: when leaving the scene, after each episode of the Process drama, the participants (students and the teacher) they did a kind of debriefing in which, adopting the Socratic questioning strategy, the teacher instigated the students to reflect on the dramatic scene, making association with the surrounding reality (HITOTUZI, 2014a). Another example, equally important, that can be seen from the merger made by the teams, uniting the task of one phase with that of another, is the binary character of the phases Dramatic Task, Reflection and Communicative Task, which, depending on the situation, can cause the deactivation of one or more phases of the cycle, as shown in Figure 5.

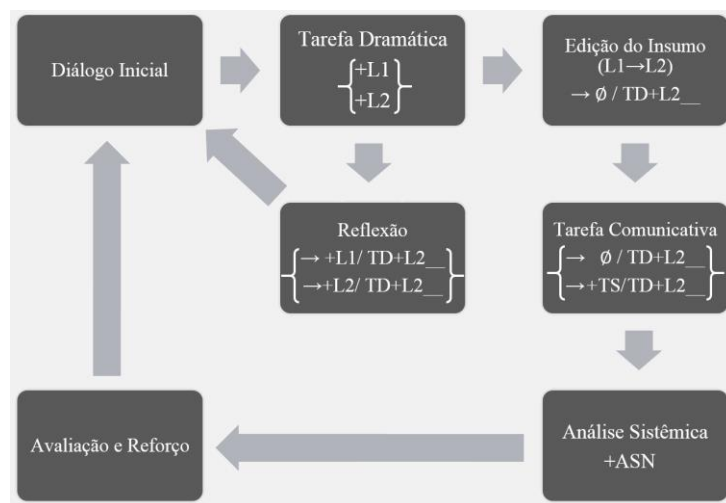
Figure 5 – Alternatives in three phases of the DPM



Source: Devised by the authors

As we have seen, when students are already able to express themselves in L2, then it can be the language of communication in Process drama episodes. In this case, the discussions in the *Reflection* phase can also be held in L2 and the *Input Editing* is deactivated, and the *Communicative Task* can also be deactivated, since the drama-process itself constitutes a communicative task that also capitalizes on *TBL* principles. But, the teacher can use this phase to give his students more moments of genuine use of L2 through supplementary tasks, in some way, associated with the input generated in the *Dramatic Task*.

Figure 6 – Movements in the DPM structure



Source: Devised by the authors⁶

Considering the various possibilities of triggering the *Systemic Analysis* phase observed in the pedagogical intervention at Antônio Gonzaga Barros school and the

⁶ Explanation of the symbols used in Figure 6: {"one or the other is used, but not both"}; → "becomes"; TD + L2_ "after the dramatic task, if performed in the target language"; / "in this context"; + "Occurs"; and Ø "disabled".

alternatives for conducting activities involving other phases of the cycle, it is possible that the organization chart suggested in Figure 6 is more representative of the dynamism of the DPM. From this new configuration, it is understood that, in the context in which the dramatic task is performed in L2 (TD+L2), reflection can be done in that same language (+L2), the input editing phase will be disabled (\emptyset) and the communicative task can occur as a supplementary task (+TS), but there is also the option to disable this phase (\emptyset). The phase for the study of the shape of the language can be activated whenever necessary (+ASN). The dynamism of this methodology of language teaching with resources from theatrical genres allows, therefore, several possibilities of changing the course of the tasks carried out along its cycle, which can be repeated, as is already known, if the need is signaled in the *Evaluation and Reinforcement* phase. The pedagogical intervention carried out in Itaituba reiterates, both the complexity of the possibilities of this pedagogical resource, and its potential to arouse the interest of the learners, to generate development of creativity and criticality, commitment, collaborative work and learning.

In way of conclusion

We reiterate that this work constitutes a revisit to the Dramatic-Problematizing Language Learning Model (HITOTUZI, 2014a; 2014b) based on a pedagogical intervention in a class of the 4th year of elementary school of a public school in the city of Itaituba-PA, involving episodes of drama-process in two cycles of methodology. To that end, we only used the first cycle in which we explored the theme Open Markets.

We observed that the tasks required by the DPM phases, in addition to being challenging, contributed to the development of creativity, critical sense of students and their proficiency in the additional language they were studying. We also observed the contribution of the methodology to the improvement of the culture of collaborative work, the exercise of reflection and individual and collective creativity. In addition, we saw that the methodology is appropriate for carrying out coordinated interdisciplinary actions.

A thorough analysis of how the activities were carried out by the participants within the structure of the DPM led us to conclude that the graphic description of its functioning, found in Hitotuzi (2014a, b), does not live up to its dynamism. We present, then, albeit provisional, a way to better represent the complexity of the DPM, which, in our view, could not be different, since it is a methodology that is supported by Paulo Freire's Critical Pedagogy (anchored in John Dewey), the Drama in Education by Dorothy Heathcote, the

Process drama by Cecily O'Neill, Language Learning through Tasks by Jane Willis, David Nunan, Rod Ellis (to name just a few advocates of this way of learning and teaching languages) and the constructivist ideas of Lev Vygotsky, one of the theoretical pillars of these two types of drama.

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