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# Drama Activities in the English Classroom

A Qualitative Study on Oral Participation

Master's thesis in fag-og yrkesdidaktikk og lærerprofesjon, engelsk- og fremmedspråk

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## Abstract

This study investigates how drama activities affect students' perception of their oral participation among students in 10<sup>th</sup> grade in English. Previous research has shown benefits of using drama as a method to promote oral participation in the English as a Second Language (ESL) classroom internationally but is somewhat unexplored in the Norwegian context. The purpose of this study is to contribute to the field of English didactics concerning how English teachers can develop students' oral participation through the use of drama activities.

Consequently, the theoretical foundation is founded on the idea that second language learning is socially situated in a social constructivist paradigm. This is specifically presented with a focus on communicative competence and drama didactics.

To further explore the effects of drama in the classroom, I carried out a school project for four weeks with two 10<sup>th</sup> grade classes at a junior high school in an urban city in Norway. The project focused on a communicative approach to language learning when teaching William Shakespeare's, *A Midsummer Night's Dream*. As a researcher, I took the role as the participants' English teacher during the project and conducted a qualitative multiple-case study with an embedded mixed methods approach to collect the data material. The data collection consisted of pre- and post-surveys answered by 39 students and two semi-structured group interviews with 6 students.

The findings suggest that students experience greater oral participation as an effect of drama activities and that there are additional aspects which contribute to participation. Students express the need to have a committed and energetic teacher who emphasizes the use of the target language. Additionally, the students deem it important that the teacher structures activities which encourage group discussion and participation rather than oral presentations in plenary. Furthermore, they argue that a safe learning environment contributes to greater oral participation due to support from their classmates when having group work and the teacher's ability to scaffold and mediate. The students also express uncertainty whether some of the drama activities contribute to language learning, which highlights that the teacher must convey the purpose of unconventional drama activities.

## Sammendrag

Denne studien undersøker hvordan drama aktiviteter påvirker elevers oppfatning av deres egen muntlige deltagelse hos elever i 10. klasse i Engelsk. Tidligere forskning har vist fordeler ved å bruke drama som metode til å fremme muntlig deltagelse i engelsk som andrespråk internasjonalt, men er noe mindre utforsket i norsk sammenheng. Hensikten med denne studien er å bidra på feltet for engelsk didaktikk vedrørende hvordan engelsklærer kan bruke drama aktiviteter til å utvikle elevenes muntlige deltagelse. Dermed er det teoretiske fundamentet for denne studien grunnlagt på iden at engelsk språklæring er sosialt betinget i et sosialkonstruktivistisk paradigme. Nærmere bestemt, presentert med fokus på kommunikativ kompetanse og dramadidaktikk.

For ytterligere å utforske dramaeffekter i klasserommet, gjennomførte jeg en eksperimentell studie i fire uker med to klasser fra 10. klasse på en ungdomsskole i en urban by i Norge. Prosjektet fokuserte på en kommunikativ tilnærming til språkopplæring ved å undervise William Shakespeares, *A Midsummer Night's Dream*. Som forsker tok jeg rollen som deltakernes engelsklærer under prosjektet og gjennomførte en kvalitativ kasusstudie med en *embedded mixed methods* tilnærming for å samle inn datamaterialet. Datainnsamlingen besto av spørreundersøkelser før og etter prosjektet besvart av 39 studenter og to semistrukturerte gruppeintervjuer med 6 studenter.

Funnene antyder at studenter opplever høyere muntlig deltakelse som en effekt av dramaaktiviteter, men at det er flere aspekter som bidrar til deltakelse. Studentene uttrykker behovet for å ha en engasjert og energisk lærer som understreker bruken av målspråket. I tillegg anser elevene det som viktig at læreren strukturerer aktiviteter som oppmuntrer til gruppediskusjon og deltakelse, snarere enn muntlige presentasjoner i plenum. Videre hevder de at et trygt læringsmiljø bidrar til høyere muntlig deltakelse, på grunn av støtte fra klassekameratene når de har gruppearbeid og lærerens evne å mediere og stillasbygging. Studentene uttrykker også usikkerhet hvorvidt noen av dramaaktivitetene bidrar til språkopplæringen, noe som fremhever at læreren må formidle formålet med ukonvensjonelle dramaaktiviteter.



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## Abbreviations

<b>COE</b>	Council of Europe
<b>ESL</b>	English as a Second Language
<b>KUF</b>	Det Kongelige Utdannings- og Forskningsdepartement
<b>NESH</b>	The Norwegian National Research Ethics Committees
<b>NTNU</b>	Norwegian University of Science and Technology Norges teknisk-naturvitenskapelige universitet
<b>UDIR</b>	The Norwegian Directorate for Education and Training Utdanningsdirektoratet

# 1 Introduction

“Oral skills are a precondition for lifelong learning and for active participation in working and civic life.” (UDIR, 2012).

This study investigates how students’ perception of their oral participation is affected by drama activities. Active participation in working and civic life is learned through active oral participation in the classroom through a variety of communicative teaching methods.

However, Svenkerud (2013) stresses that research in Norway show that teacher do not systematically work with developing oral skills. Thus, this study aims to contribute a deeper understanding of how drama as a teaching method can create greater oral participation.

This study contains a school project from a junior high school in an urban city in Norway. The data material was collected from late October to late November in two ESL classrooms with 39 students in total. Working in collaboration with the student’s main teacher, I developed, and executed a school project in her ESL classrooms for four weeks. The school project focused on drama activities and active oral participation where the students were taught excerpts from *A Midsummer Night’s Dream* by William Shakespeare. The study solely focuses on the students’ experiences, an emic perspective (Merriam & Grenier, 2019).

The first chapter introduces the national context of drama and oral participation, defines central terms and states my research question. Chapter two discusses the theoretical framework of oral participation and drama. Chapter three focuses on the methods used to create a framework for my study and how the data material was collected. Chapter four describes how the data material was analyzed, chapter five presents my findings. Chapter six contains a prolonged discussion of the findings’ implications negotiated with the theory. Chapter seven concludes this research.

## 1.1 General Background

In this chapter, I will present drama and orality in a Norwegian context, specifically by investigating and validating my study considering The Knowledge Promotion Reform and reports to the *Storting*. Orality is commonly known as one of the five basic skills; however, how drama activities encourage oral participation is not widely discussed. The Ministry of Education and Research acknowledges drama as a method that teachers can use but without clear requirements, especially regarding language learning.

### 1.1.1 The Knowledge Promotion Reform and Orality

Oral skills, in the Knowledge Promotion Reform of 2006, is as follows:

(...) relate to creating meaning through listening and speaking. This involves mastering different linguistic and communicative activities and coordinating verbal and other partial skills. It includes being able to listen to others, to respond to others and to be conscious of the interlocutor while speaking (UDIR, 2012).

Communicative competence, listen and respond, and conscious dialogue are three of the main skills students must master to be successful at communicating in all subjects. During junior high school, students are expected to master complex listening and speaking skills, which according to The Norwegian Directorate for Education and Training, requires active participation (2012). Specifically, oral skills are developed through expressing opinions, performing oral texts and taking turns in a conversation at the lower levels. While at higher levels, students develop through validating their opinions, discussing questions related to specific subjects and understanding how modes of expression affect the message.

Specifically, in the English subject curriculum, students must learn how to express themselves in social conventions in English-speaking countries and in international contexts, which means understanding varieties of oral English in different parts of the world and how cultural differences models speaking norms (UDIR, 2013a). A new definition of oral skills has not been introduced in the new English subject curriculum, but there has been changes to the competence aims. I will not further elaborate on the differences between the current and new English subject curriculum, since this study was conducted using the current subject curriculum, merely point out whether the new English subject curriculum suggest the role of drama.

One of the competences aims that encourages the use of drama is: “understand the main content and details of different types of oral texts on different topics” (UDIR, 2013b). Oral texts are defined on the *Nasjonal Digital Læringsarena* (NDLA) as:

(...) texts where oral communication is the dominant form of expression, but also other modes such as voice, tone, dialect, body language, clothing, music and pictures will be central to understand the interaction in the text (Økland & Aksnes, 2019, my translation).



Oral texts can include media such as listening to the radio or watching an instructional video, but there is a high degree of spontaneity. Oral texts are also non-verbal where one uses facial expressions, body language, and tone of voice while in dialogue which determines a person's mood or reaction to what is being said. As with written texts, oral texts are adapted to genre, context, and social factors. (Økland & Aksnes, 2019) For example, speaking to someone of the same age versus speaking to an authority differs.

The new English subject curriculum has a similar competence aim: “use knowledge of word classes and sentence structure when working on their own oral and written texts” (UDIR, 2019, my translation), but differs by suggesting students should work with their own oral texts. Teachers might choose to include secondary sources as an introduction, but the curriculum does not suggest using texts from plays. I am not attempting to generalize teachers' practice by stating how they interpret each of the competence aims in the English subject curriculum, but I am merely pointing out that teachers are not instructed to use drama as a method to teach oral skills.

### 1.1.2 The Knowledge Promotion Reform and Drama

The core curriculum in The Knowledge Promotion Reform of 2006 does not mention drama specifically but does indirectly. Firstly, the core curriculum mentions that students develop their creative abilities through interaction with adults. Specifically, creative thinking, speaking, writing, acting, and feeling (Norwegian Directorate for Education and UDIR, 2006). This emphasizes the importance of adult role models and how teachers affect students' perception of their experiences at school. If students are to experience drama activities as motivating, meaningful and useful, the teacher must also be enthusiastic towards drama activities.

However, enthusiasm and positive attitudes is not enough to create learning and development. Creative teaching methods presupposes knowledge on how to combine familiar elements in new ways. Didactics, understanding how students learn through drama activities, is crucial to stimulate fantasy, play, learning, and development. The core curriculum supports this understanding because the ability to solve practical problems, such as drama activities, is done through interaction, exploration, and aesthetic expression.

In Norway, Report to the Storting number 30 emphasizes the importance of a culture for learning. The Ministry of Education and Research writes that in order to succeed, the basic skills have to be strengthened. For this to happen, the teachers must be allowed to test and adapt teaching methods for their class and individual students. Report 30 states that “National authorities must allow greater diversity of choosing solutions and working methods, so that these are adapted to the situation of the individual student, teacher and school” (KUF, 2004). Interestingly, report 30 states that students who find it challenging to succeed with writing can benefit from oral teaching methods, such as dramatization, music, and roleplay. This indicates that the ministry recognizes the importance of drama activities to adapt education for those who struggle to express themselves in writing.

Drama activities is an aesthetic approach to teaching and the Ministry of Education and Research states, “In aesthetic subjects, the student's sense of mastery is often great. The encounter with art and creative forms of work often leads to positive experiences, progress and concrete results for each student” (2004). They specifically mention theater, drama, scenography, dance, and opera as a way of expressing oneself artistically. The ministry recognizes the importance of aesthetic, practical, and social training to create a positive learning environment for everyone.

I would expect that this understanding of aesthetic approach to teaching to be just as important when reforming the Knowledge Promotion Reform of 2006 which takes effect in Fall of 2020. However, when comparing the Report to the Storting number 30 (2003-2004) with the Report to the Storting number 28 (2015-2016), there are differences suggesting that drama does not hold the same importance. First, the word *drama* is mentioned sixteen times in report 30 compared to only once in report 28, where drama is referred to in the curriculum for hearing impaired. Widening the definition of drama, report 28 refers to drama as an alternative teaching method teachers can chose to use: “Teachers can use varied teaching methods in all school subjects, and elements from practical and aesthetic subjects can also be used as part of subject learning in other subject areas” (KUF, 2016). Varied teaching methods and elements from practical and aesthetic subjects will be interpreted differently and it is not clear that teachers from other subject areas interpret this suggestion as using drama activity in their teaching. Additionally, report 28 states that if elements from practical and aesthetic subjects is not strengthen in primary and lower secondary school it cannot be expected that students choose these subjects when applying for upper secondary education and training.

Since Music, Dance and Drama is a separate programme subject in upper secondary, it should be emphasized that students have to experience drama during primary and lower secondary school.

Interestingly, before the Report to the Storting number 28 was treated at the Storting, the campaign “Det spiller en rolle – drama/teater inn i grunnskolen” was held in 70 classrooms across the country. Drama and theater educators taught students in primary and lower secondary school for one hour to show the importance of drama as a school subject. The interest group Drama and Theater Educators who were responsible for the campaign, proposed an example of a drama and theater curriculum for 1<sup>st</sup> through 10<sup>th</sup> grade. Below, is how they suggest orality to be implemented in the subject:

Oral skills in drama/theater are about being able to create meaning through listening, speaking and being in dialogue in roles and situations. The development of oral skills in drama goes from simply expressing themselves in smaller groups to standing in more complex interaction situations (2016, my translation).

Although drama was not added as an additional subject when renewing the Knowledge Promotion Reform, acknowledging the positive effects drama has on students’ development and motivation is important to all educators.

## 1.2 Definitions of Central Terms

### 1.2.1 Oral Participation

Oral participation can be passive; the traditional IRE-dialogues where the teacher gives instructions, students give a response, and the teacher evaluates, is commonly used in Norwegian classrooms (Nordgren, 2016). Oral participation in this thesis is defined as student-centered drama activities that focus on self-regulation and being active speakers and listeners with contextual meaning. This view on oral participation is rooted in Brown’s (2014) principles of language learning where one aspect of communicative competence is how language learning should strive towards being context-embedded rather than context-reduced. Context-embedded activities focus on authentic face-to-face communication without the typical IRE-dialogues.

### 1.2.2 Drama Activities

Drama is an aesthetic subject with its roots in both theater and didactics, where acting and didactics recognizes how teaching can be meaningful. *To act* is a broad spectrum of human activities with the common denominator that a person is physically active (Sæbø, 1998). Based on Sæbø's definition of drama and didactics, I chose to define *drama activities* as active approaches to teaching. Specifically, student-centered activities develop improvisation and self-regulation while using senses, imagination, emotions, body, and voice actively. Additionally, to recognize the correlation between principles of language learning and the benefits of drama activities regarding authentic communication.

### 1.3 Research Question

Drama methodology is an anticipated necessity in teacher education, but sadly not prioritized, although dramaturgy is widely researched in EFL and ESL classrooms across the world (Belliveau, 2012; Cheng & Winston, 2011; Gorlewski & Shoemaker, 2013; Henderson, 2010). Their specific research on how Shakespeare can be used in the classroom proves that students learn through creating a relationship between themselves and their perception of the world where knowledge is subjective awareness, created through experience, observation, and thought. Dodson (2000) criticizes textbooks and theory books in teacher education because they do not provide sufficient explanation of how drama can provide better language teaching and learning. Sæbø (2007) stresses that recent teacher graduates experience the teacher education program not implementing drama enough, resulting in insecurities and negative attitudes. Traditionally, active learning is more common in primary school while in secondary school it is more passive. Sæbø argues that the reason for this is because of tradition, and teachers' perception that they can choose whether or not to include drama.

Based on the need for studies exploring how drama activities can contribute to greater oral participation and students' perception of their oral participation, the research question is:

*How can drama activities affect students' perception of their oral participation?*

#### 1.3.1 Why Shakespeare?

The argument whether to use Shakespeare in the class in opposition to modern literature is an ongoing debate. I think a better question is, why not use Shakespeare? Shakespearian

literature explores themes that are still relevant in today's society: love, anger, jealousy, loss, fear, and wonder. Additionally, it explores questions related to death, politics, and morality. These are the same questions we expect students to explore. Using Shakespearean literature will create awareness and parallels between literature and students' own experience of the world. Another aspect is that if students can read and understand Shakespearean literature, they are prepared to handle complex language. Why not sharpen their brains with language that will influence their own way of expressing themselves as Shakespeare is known to have invented 1700 of the common words still used in English? Some of his phrases are frequently used in both English and Norwegian, which means students will recognize his language.

## 2 Theory

In this chapter, I will present the theoretical foundation for this thesis. Students' oral participation skills is determined by their communicative competence (2.1), through the use of listening (2.2.1) and speaking skills (2.2.2). Conditions for oral participation through the use of drama activities is predetermined by the teacher's knowledge on dramaturgy and didactics (2.3) and her influence in the classroom (2.4). Lastly, clarify merits and demerits using William Shakespeare in the ESL classroom (2.5).

### 2.1 Communicative Competence

Drama activities and oral participation call for the ability to interact and communicate with others, verbally and non-verbally. Hymes (1992) defines communicative competence as the ability to convey and interpret language in specific contexts. Being able to communicate does not only call for the ability to produce language but produce language appropriate in specific situations. Students communicative language competence is, according to COE (2001), activated when exposed to various activities related to reception, production, interaction, or mediation. Developing such competence means understanding that communicative competence consists of three components: linguistic, socio-linguistic and pragmatic competences.

Although there are several teaching methods to achieve linguistic, socio-linguistic, and pragmatic competence, drama methods hold a strong claim regarding their benefits to achieve higher level of communicative competence. Drama is a communicative subject where orality is central through active identification with characters and situations where students can express feelings and experiences of the teaching material through aesthetic activities (Sæbø, 1998). Various activities, related to the components above, means producing and receiving material individually: acting, reading, listening, and speaking. In addition to, interacting with others orally where one through oral activities mediate through translation and interpretation (COE, 2001). Although one produces and receives material individually, it happens through social interaction.

Social interaction is fundamental in communicative language learning because sociolinguistic competence can only be learned through cultural interaction. According to Vygotsky, language learning happens as a social phenomenon where our most important tool is the

language. Vygotsky demonstrated that language can only be acquired when interacting with others, and not primarily an internal or individual phenomenon. Through language we perceive the world both by conversing with others and ourselves creating a cultural understanding (Imsen, 2014). This cultural understanding is also what initially creates motivation when students are introduced to new information at school. Students experience knowledge through their cultural glasses and if there is a correlation between their own understanding of the world and what they are learning, it will create motivation (Dysthe, 2001). Additionally, students cannot be motivated before they are ready, meaning development happens before learning. Development is an independent process while learning is an external process. There is no point teaching students material they are not yet ready for (Dysthe & Igland, 2001).

Second language acquisition is discussed in the Common European Framework of Reference for Languages as communicative competence needed to be proficient speakers suited to students' needs. These needs are met by being able to communicate in different situations or domains which is referred to as the public, personal, educational and occupational domain (COE, 2001). Different situations call for the ability to use; both formal and informal language, language terminology related to a student's recreational activities and social interaction. With the idea that oral participation is always situated in a social context, how language is used in different situations and structured in literature, teaches students how to use language appropriately (Tishakov, 2019). *The functional model of language* (Halliday & Martin, 1993) considers how students should adjust their language according to whom they are talking to.



Figure 1 *The functional model of language* (Halliday & Martin, 1993)

There is a cultural understanding within groups of similar interests how language is appropriately used. Within the groups of similar interest, the context of which they are situated expects specific language norms. Appropriate language suited to context is a skill an actor has to consider when interacting with actors, stage and audience. Banks (2014) discusses in her book how theatre practice can develop ideas of how students can get a cultural understanding of how to use their second language in different domains.

## 2.2 Oral Communication and Participation

In order to participate orally, students need sufficient communicative language skills that do not only consist of perfect pronunciation and grammar. Brown (2014) discusses interactional competence and how it is rooted in social constructivism, paramount in second language learning in Norway. Furthermore, he displays a discourse analysis and a conversation analysis giving evidence of why students must master the illocutionary effect meaning the words and phrases uttered by the students constitutes the intended action. Brown emphasizes on the importance of phrases in Norwegian and phrases in English not having direct or literal translation, constituting why Norwegian students have to interact with the language through participation rather than being passive learners. Language learning is more than the words that are spoken, it has to do with how they are spoken, the kinesics, eye contact, facial expressions and proxemics. Communicating verbally and nonverbally stresses why drama has a strong claim to why it should be used as a method in language teaching. Drama has always emphasized social interaction and why social skills are fundamental in order to interact with others (Sæbø, 1998).

Hamzah and Asokan (2016) argue that participation instructions can passively affect the students' willingness to participate orally in the classroom. Furthermore, participation instructions can be helpful for those who choose not to participate because they experience lack of competence in their second language. Hamzah and Asokan chose to conduct a study using two secondary school classes with 15 students in each class, one class serving as a control group. They focused on the students' level of engagement. The material was collected by classroom observation and implementing participation instruction in different phases. The study concluded with two effects participation instructions had on the students after a period of eight weeks, 1) the students participated more, both by volunteering in group situations and in plenum, 2) most of the students managed to overcome their anxieties. However, Hamzah



and Asokan mention that these results might only be transferable to classrooms where classroom participation is passive.

Participation instruction is a key concept with drama when strengthening communicative competence. Sæbø (1998) argues that since students through drama activities are in as-if situations, they are more likely to participate. Through drama activities the students explore reality by being exposed to a variety of oral genres not possible with traditional teaching methods. Additionally, as-if situations can be less terrifying because the students are expressing feeling and viewpoints of someone else. For example, in the excerpt from *A Midsummer Night's Dream* below, Hermia expresses to the king that she does not want to marry Demetrius but is in love with Lysander. The king answers that she has three choices: marry Demetrius, face death or become a nun. Not only is this a scene where a daughter is having an argument with her father (and the king), but also raises cultural awareness about arranged marriages.

### **Hermia**

I do entreat your grace to pardon me.  
I know not by what power I am made bold  
Nor how it may concern my modesty  
In such a presence here to plead my thoughts,  
But I beseech your grace that I may know  
The worst that may befall me in this case,  
If I refuse to wed Demetrius.

### **Theseus**

Either to die the death or to abjure  
Forever the society of men.  
Therefore, fair Hermia, question your desires.  
Know of your youth. Examine well your blood—  
Whether, if you yield not to your father's choice,  
You can endure the livery of a nun,  
For aye to be in shady cloister mew'd,  
To live a barren sister all your life,  
Chanting faint hymns to the cold, fruitless moon. (Shakespeare & Gordon, 1912).

#### **2.2.1 Listening Skills**

*Reciprocal listening* (Tishakov, 2019), where students are asked to respond either by speaking, writing or taking action is one of the skills that is challenged when participating in

various drama activities. When reading a script, the students have to listen and pay attention to the lines in order to know when it is their turn to speak. Students listen to their fellow actors when they are performing and perform an action with their bodies corresponding with the lines that are uttered. Listening is a demanding activity which requires listening at a micro-level to decode specific sounds, recognize intonation patterns and use knowledge of phrases and sentence structures, and macro-level using schematic knowledge in order to assimilate with already known background and contextual information to make sense of the oral text (Tishakov, 2019).

Listening to excerpts from *A Midsummer Night's Dream* requires moving between both macro- and micro-level skills. The students must listen to the use of intonation to detect irony, humor, anger, seriousness and respond accordingly. An example from the play is when a group of craftsmen meet to prepare a performance before the wedding:

**Flute:** What is Thisbe? A wandering knight?

**Quince:** It is the lady that Pyramus must love.

**Flute:** Nay, faith, let me not play a woman. I have a beard coming.

**Quince:** That's all one. You shall play it in a mask, and you may speak as small as you will. (Shakespeare & Gordon, 1912)

Flute does not want to play the role of a woman since he is growing a beard, but Quince respond by saying it does not matter since he can wear a mask and make his voice sound like a woman's. This dialogue would have made the audience laugh, imagining a bearded man in a mask portraying a woman. How the students chose to read the lines will determine whether they catch on the humor. In addition, background information is used to understand that it was mostly male actors playing both men and woman during the time of Shakespeare.

Detecting the humor in these lines could be easier if the students listened to the excerpt of the play on video, however Rugesæter (2014) discusses whether television programs, computer-based activities and films implicates young learners' oral acquisition. More specific, he investigates whether incidental foreign-language acquisition implicates phonological acquisition and if young learners' contrasts between sounds such as /s/ and /z/. He recorded 50 5<sup>th</sup> graders, 74 7<sup>th</sup> graders and 12 10<sup>th</sup> graders and concluded that high media exposure does not have a beneficial implication on students' phonological output. However, media

exposure can provide better second language acquisition regarding passive vocabulary and understanding. This is because there is a wide difference in type of second language input; vocabulary and phonological input for example. He discusses that one of the aspects of language learning is how students must be in active learners' mode when acquiring active skills such as phonetics and not in passive entertainment mode. Thus, students have to interact with each other orally in order to acquire certain second language traits and cannot only be passive listeners in the classroom.

### 2.2.2 Speaking Skills

Tishakov (2019) writes that speaking English can be frightening to some students when they are expected to perform and produce language in front of others. More so, when creating oral texts with little or no preparation as students often are expected to do in various drama activities. Adapted education and creating a safe learning environment are therefore of utmost importance. The quality of the learning environment is a premise of the students' development and learning, and one of the central elements in this social system is the relation between teacher and student (Luckner & Pianta, 2011).

Another aspect of reducing the fear of speaking is by using digital tools, such as audio or video recording. Shrosbree (2008) argues that video recording can increase the validity and reliability of assessment and be less stressful for the teacher as she can assess outside the classroom. Furthermore, students work in smaller groups or in pairs which provides a safer environment to speak. Hsu, Comac, and Wang (2008) researched the students' perception of using technology as a tool to improve communication skills. They found that students were motivated to use audioblogs but with the condition that technology is used in appropriate learning contexts, the teacher must provide professional feedback and motivate the students through the use of diverse pedagogies.

Rasmussen, Rindal, and Lund (2014) investigated how teaching aids are used in practice, how they are used to engage learning and the interaction between teacher and student. The project was both a qualitative and quantitative study conducted in four different subjects, one of the case studies was conducted in the English subject. The focus was oral and written competence. One of the most interesting findings is how the teacher consciously or unconsciously limited students' oral participation by limiting their time to give feedback after an oral presentation. Students were invited to participate orally but limited by the teachers

urge to get through his lesson plan. Allowing time to participate orally in low-stress and low-risk speaking activities should be prioritized by the teacher to encourage participation (UDIR, 2016).

Low-stress and low-risk speaking activities, such as working in smaller groups or in pairs, give students the opportunity to be self-regulated while the teacher has time to provide support and constructive feedback individually (Tishakov, 2019). However, Kayi-Aydar (2013) sought to examine how scaffolding occurred in teachers-centered teaching and student-centered teaching and whether scaffolding could develop the students' oral skills. More specifically, the argument for her study is based on sociocultural theory, how it emphasizes on communicative activities and collaborative talk. Most of the time scaffolding has been researched in isolated contexts rather than social contexts and have not considered the role of power relations. Although this study was conducted in the United States with students from various Asian and South American countries, Kayi-Aydar's findings prove very interesting from a second language learning context. When the lesson was teacher-centered the students made use of several communication strategies and the teacher was able to give everyone the opportunity to participate orally. However, when the lesson was student-centered dividing the students into smaller discussion groups, the extrovert students dominated the conversations.

Drama activities are mostly student-centered teaching where the "dialogue among [students] is a dynamic and integral element of cognitive learning in general, and language learning in particular" (Tishakov, 2019, p. 61). According to Kayi-Aydar (2013) one could expect that drama activities could exclude introvert students, especially since Shakespearean language can be difficult to pronounce, thus it becomes frightening to participate orally. Non-verbal warm-up activities or drama activities which focuses on developing improvisation and the use of senses, imagination, feelings, body and voice are nonthreatening activities which therefore invites everyone to participate. These individual activities which can be used initially are important to create a safe learning environment and form positive relations between the students (Sæbø, 1998).

## 2.3 Dramaturgy and Didactics

### 2.3.1 Drama Activities

Imitating is, according to Aristoteles, congenital and our first knowledge is constructed through play. Mimesis gives means of recognition and the impetus of play is its excitement and joy. Dramatic playing starts by the recognition of concrete experiences, such as crawling on all fours as the cat, till versatile, varied mental-physical roleplaying, where the child processes experiences and impressions (Sæbø, 1998). Vygotsky recognized play as a fundamental tool in cognitive development. Moreover, children use playing as a means to fulfill needs they cannot fulfill in real life. They create an imaginary situation with rules which teaches them to take control and be more independent (Imsen, 2014).

Both Dodson (2000) and DiNapoli (2009) argue why drama activities have promise in second language teaching. Dodson investigates how theatrical activities can be used to teach ESL with both its merits and demerits. He argues that drama is a communicative language learning technique because its idealism is rooted in learning language in authentic situations where drama provides that situation. Additionally, since drama is student-centered and meaning-based. DiNapoli argues that traditionally the left-brain is activated due to how traditional grammar, syntax, vocabulary, pronunciation and the functional aspects of teaching leave the students passive. He conducted his study with his Business English class students between the age of 18 and 21 and had them read lines from different plays followed by an in-depth discussion about the underlying emotions. DiNapoli concluded with that his students became more creative, they experienced personal growth and communal awareness due to dramatic role-play and active participation.

As DiNapoli (2009) pointed out, students are left passive in traditional language teaching, whereas active participation is key in second language learning. Stredder (2009) discusses in his book how to apply active teaching with drama methods. One of the first aspects he discusses is how to start using active teaching methods. He argues that teachers must consider their level of experience with drama and chose to do short pieces of activities until they build up their own teaching style and self-confidence. Although it is agreeable that ambitious drama projects can be demanding and challenging for teachers with little experience, it is important to note that drama activities should not be used as a “last resort” (Sam, 1990). It has to be an integrated method (Hazar, 2019) which bears meaning and purpose to the students and relatable to the ongoing class hour.

Sæbø (2010) discusses the issue of “last resort” with emphasis on how teachers choose to integrate drama, since studies show that engagement and motivation can decrease after a while. Sæbø conducted a mini project in Norway where she investigated how drama can create engagement and motivation for the students. She argues that teacher structured process drama creates engagement and motivation during the learning process and provides three of the most important reasons as to why drama should be integrated more frequently by teachers based on the students’ responses: 1) variation 2) engagement 3) creates imagination and eagerness throughout the learning process. The students in her study were both cognitively and affectively active during the learning process and therefore engaged and motivated through the whole project.

### 2.3.2 Thinking Like a Dramaturg

“All the world’s a stage, and all the men and women merely players” is the essence of being a teacher. A.-L. Østern (2014a) discusses that the teacher should plan the class hour or a project with the full picture in mind. Meaning, how the class hour or project starts to get the students hooked, the process towards an end product, and how the class hour or project should be assessed. Although teachers are familiar with thinking this way when planning, drama teaching include elements that differ from the traditional mediation pedagogy. This is because drama teaching additionally focuses on knowledge being created by both the teacher and the students by giving tasks where the students must create their own knowledge. Traditionally, students are given a task based on a theme presented by the teacher. When the students have finished the task, the teacher checks whether the task is completed. In comparison, drama teaching focuses on giving tasks that are exploratory, there are multiple correct answers and students acquire factual knowledge through personal experience and motivation.

Social constructivism uses the terms construction and deconstruction (Sæbø, 2009a) and compared with dramaturgy, is where the students recreate drama without the scriptwriter present (Schøien, 2013). Sæbø (2009a) mentions that the relation between construction, deconstruction and reconstruction poses a problem when teaching drama because what the students recreate can be far from the potential learning outcome. Gill (2013) focuses on three specific drama strategies: improvising, playwriting and rehearsing. Improvising, when student-centered rather than teacher-centered, creates speech output that is created by the students since they choose words and phrases themselves. Students will experience their

language use as original and their experience of ownership will create greater motivation and internalization. Playwriting, according to Gill's study, focuses on student discussion and negotiation for meaning. Discussion in smaller groups creates more time discussing in the target language as well as not being exposed by speaking in front of the whole class. Rehearsing, by using play-scripts, give students the opportunity to focus on pronunciation and articulation. Specifically, speech rhythm in the target-language can be developed over time.

The model of dramatic dramaturgy (see figure 2) is an epistemologically method where the participants and the spectators are guided towards one understanding of the world. Didactically the model serves as a guide as to how a class hour or a project should be constructed.

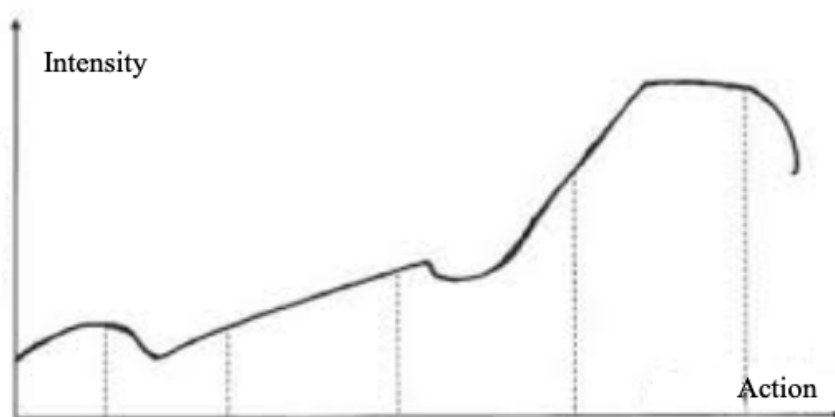


Figure 2 Model of dramatic dramaturgy (Østern, 2014b, p.39)

The figure is divided into five sections: the hook, exposition, event, turning point and climax. Adapting these elements to a teaching situation, the hook is a common element where the goal is to get the students interested and motivated to precede with the task. The exposition is a continuation of the hook, it supplements the introduction by giving additional information necessary for the students to understand why the theme is relevant and what is expected of them. Additionally, the dramaturgical terms foreshadowing and flashback is normally applied during the introduction since students should be able to recognize what is being taught. Assimilation, adapting new information with already known information is very important when considering the students willingness to proceed with the task. As Atkinson's performance motivation model suggests, if the fear of failure is greater than the desire to succeed the students will chose to not participate (Imsen, 2014).

## 2.4 The Teachers Influence

Motivation is therefore a key factor to get the students hooked. But the teacher cannot only focus on getting them motivated when introducing the theme if the rest of the class hour does not provide motivation. From a dramaturgical perspective the play develops through action. There are often several turning points and dramatic highlights. These elements are easily adapted to didactics and involves rhythm, variation and kairos (A.-L. Østern, 2014b). Rhetorical, kairos, classically means “a propitious moment for decision or action” (Lexico, 2019) and didactically we think of this as when to change rhythm by variation. To know when this perfect moment for change should happen is often explained as a gut instinct. The teacher senses that the students no longer are paying attention by focusing on their body language or the volume, rhythm or content of a student discussion. In these situations, the teacher should give the students a new task or change the ongoing task in order to get the students back on track.

This gut feeling is not necessarily a feature every teacher possesses and it requires training and experience. T. P. Østern and Engelsrud (2014) uses the term *kropper*, meaning teacher and students are affected by and acting with each other by being present, experiencing, sensing, feeling, thinking, and acting using their bodies. Dramaturgy and social constructivism are in this sense closely linked and is evidently supported by how important it is that knowledge is constructed through bodily interaction and language. The actors body language is just as important as what is being spoken when watching a theatrical performance. When the actor speaks about loss and heartache, the audience has expectations of how the actors body language should be. If the two do not correlate the audience might not experience the performance as credible and these factors are just as important when teaching. For example, just as teachers can sense that the students are tired and need variation, the students can sense the teachers' body language as well.

Thus, one of the factors to execute a successful class hour using drama is the willingness and interest that the teachers' body language signals. In Sæbø's study (2009a) one of the teachers being interviewed uttered that drama activities sound interesting but because of the lack of competence and the unknown learning outcome it is uncertain if using drama is sensible. This uncertainty is rooted in either the teachers lack of competence, meaning that teacher education does not focus enough on drama pedagogy, or the teacher has a negative attitude towards



drama. The students will notice if the teacher is negative and or lacks competence by their body language. Østern and Engelsrud (2014) stresses the importance of body language both by how the teacher moves in the classroom and how they signal positive energy. According to Østern and Engelsrud, movement is a way to make the whole classroom a pedagogical space and helps keep the students attention. If in one corner a group of students are unfocused, moving towards that area while lecturing will most likely draw the attention towards the teacher instead.

Øfsti (2014) argues that the space where knowledge is created has to do with the atmosphere the teacher creates by being a scenographer. Drama teaching is therefore not only choosing which activities to use but also how the classroom is designed and it has to be accounted for. Normally teaching happens in the classroom with posters representing different subjects since the students do not switch between classrooms. When studying in Rexburg, Idaho in The United States each teacher had their own classroom meaning they could decorate it with posters and objects representing their subject. This had the effect that when having American History, the room one walked into was full of posters with previous presidents, maps of the United States and student work related to their nations history. It creates an atmosphere where one instantly know what to expect. Compared to a typical Norwegian classroom this atmosphere has to be created by the teacher every class hour because the lack of subject specific aesthetics is a disadvantage.

Another aspect of teacher influence is to what degree they choose to use the target language when teaching. An article by Krulatz, Neokleous, and Henningsen (2016) stresses the lack of guidance in the Norwegian curriculum for the English subject as to how much the target language and mother tongue should be used in the English classroom. Furthermore, stresses Krashen's view on input regarding the importance of an all-target language practice. An all-target language practice is also supported by the idea that the target language will create a more sensible learning environment for the students. Meaning, if the teacher uses and *forces* the students to speak the target language it will become natural for the students to use the target language and not rely on their mother tongue. Finally, their conclusion touches upon that there is no correlation between teaching experience and the use of the target language. However, teachers in Norway tend to use mother tongue more than 50 % of classroom communication.

Related to the use of target language, Hazar (2019) points out that students are more willing to use the target language when taught through dramatic activities. In particular, traditional methods tend to have the effect that students remain submissive and therefore bored. Contemporary methods, such as dramatic activities, do focus on the importance of authenticity and active participation for the students to understand the usefulness of speaking in the target language. Finally, the journal article concludes that dramatic activities promote friendship, helps students become comfortable expressing feelings and thoughts, reduces student opportunities to isolate themselves, and can eliminate the fear and anxiety of speaking a second language.

## 2.5 Teaching Shakespeare

Teaching Shakespeare while consciously using the target language is essential when using Shakespearean literature because, “language is action” (Gibson, 1998) and so students actively explore the language through active participation and gain insight of the power of language. After Lysander and Hermia in *A Midsummer Night’s Dream* ran away together and found a place to sleep, Hermia is offended by Lysander’s suggestion that they should sleep together on the grass:

### **Lysander**

O, take the sense, sweet, of my innocence.  
35 Love takes the meaning in love’s conference.  
I mean that my heart unto yours is knit  
So that but one heart we can make of it.  
Two bosoms interchainèd with an oath—  
So then two bosoms and a single troth.  
40 Then by your side no bed room me deny.  
For, lying so, Hermia, I do not lie.

### **Hermia**

Lysander riddles very prettily.  
Now much beshrew my manners and my pride  
If Hermia meant to say Lysander lied (Shakespeare & Gordon, 1912).

Lysander uses the power of language to persuade Hermia he only had honorable intentions. He does this by using personal language, such as *we*, *one*, *heart* and *single*, language that is recognizable and familiar to the students. Thus, the power of understanding Shakespearean language will make the students critical readers, speakers, listeners and writers.

Language is action and action calls for something to happen by being active participants. An interesting case study by Irish (2011) revealed several of the benefits of using Shakespeare and active approaches to teaching, while also recognizing how teacher practice is key to get the students hooked. One of the approaches to introducing the text *A Midsummer Night's Dream* in class was to do an ensemble reading. Afterwards the students were asked whether there were any words they did not understand, none of the students answered. The teacher therefore chose a different approach and asked them to discuss in pairs, and several words came up. Creating a learning environment where it is safe to speak in plenary is not only established by using drama activities but a teaching practice which recognized the importance of low-stress activities. Think-pair-share, resembling the activity the teacher chose as an alternative when her students were silent, encourages oral participation because it creates a cooperative learning environment (Raba, 2017) in a low-stress situation.

Low-stress situations, such as working in smaller groups, prove beneficial if students find it scary to speak using the target language in front of a big audience (Sæbø, 1998). As Krulatz et al. (2016) and Hazar (2019) elucidated, it is important to encourage students to use the target language, but according to researchers (Eileen, 2010; Henderson, 2010; Milburn, 2002; Pickett, 2011; Spangler, 2009) Shakespearean language is one of the most difficult aspects of teaching Shakespeare. They refer to Shakespearean language as frustrating and daunting, students having difficulties reading his plays and facing obstacles trying to comprehend the language. However, as Sæbø (1998) thoroughly elaborates in her book, it is how the teacher chooses to tackle the language which determines the students' perception of the language and their learning outcome. Belliveau (2012); Guenther (2017); Irish (2011); Straughan (1996) discusses this issue where they argue that through adapted activities their students had positive experiences with the language.

### 3 Methodology

In this chapter, I will outline a detailed description of the methodological process. This study is a qualitative multiple-case study with an embedded mixed methods approach. It investigates students' perception of their oral participation before and after a school project which focused on the use of drama activities. First, the case study research design will be outlined (3.1), followed by a presentation of the school context (3.2), participants (3.3) and a description of my role as a researcher in the school project (3.4). Thereafter, a thorough description of the lesson plan (3.5), before a description of the data collection (3.6). Lastly, I will address the research credibility in terms of validity, reliability and ethical considerations (3.7).

#### 3.1 Case Study Research Design

My research on drama activities and oral participation is situational to the classroom and it is therefore natural that my study situated itself in the social constructivist paradigm. Because, social constructivism seeks to explain knowledge as an interpretation of reality. The interpretation happens individually and collectively; the researcher and research objects perceptions are intertwined; and the knowledge is limited to a specific context. Furthermore, since the researcher and research objects are intertwined, interaction between the participants and I will influence the participants' and my understanding of the phenomenon (Postholm & Jacobsen, 2018).

Exploring a subjective understanding of a phenomenon requires an in-depth study and therefore, my work naturally situated itself as a qualitative multiple-case study. Postholm (2017) describes a qualitative study as when the researcher seeks to understand the participants perspective in their natural context. However, a case study does not strive towards revealing a complete and universal truth, rather a study that is part of a larger process where I try to understand parts of reality. The goal is to widen our knowledge regarding drama activities and oral participation, not generalize a truth. Every perception of the world is a "truth" (Postholm & Jacobsen, 2018) and the participants' experience of the phenomenon is therefore in focus in order to answer my research question.

I chose to do a multiple-case study with an embedded mixed methods design (see figure 3). A multiple-case study is beneficial because analytical conclusions from two cases will be more reliable than a single-case study. By not pooling the results across the two classes the results will represent a stronger theoretical replication compared to a single-case study (Yin, 2014).

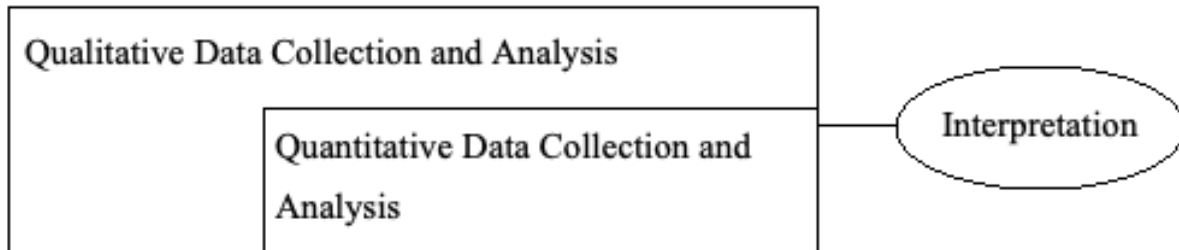


Figure 3 Embedded mixed methods

Hyett, Kenny, and Dickson-Swift (2014) stresses that there is an ongoing debate whether case study is a methodology or a method. Although I will not participate in this debate, they argue that without sufficient descriptions of the study design, the research may be seen as lacking credibility or quality. Furthermore, the embedded mixed methods design represents a triangulated collection of the material (Creswell, 2014). Meaning, my study is a qualitative case study where I collect data using qualitative methods, but my pre- and post-surveys resembles quantitative data and has to be presented as such in the results.

In order to ensure I conduct detailed and credible research, Yin (2014) will act as the foundation of how to execute the method. He states that if “(...) you want to understand a real-world case and assume that such an understanding is likely to involve important contextual conditions pertinent to your case” (p. 16) then case study is the appropriate method. Additionally, because it is an empirical inquiry “that investigates a contemporary phenomenon (...) in depth” (p. 16). In a case study the researcher is present when the phenomenon takes place and has, in many cases, designed the research project themselves. Through a combined methodology the researcher can seek to discover the essence of human experience (Szklański, 2019) and at the same time design the phenomenon.

### 3.2 School Context

Before the summer of 2019, one of my fellow students connected me with a colleague at the school she was currently teaching at. That teacher was recently hired as the new 10<sup>th</sup> grade English teacher. We communicated by email and she agreed to lend me her two classes for

four weeks after the autumn holidays. Before the project started, we agreed to meet in person at the representative school and talk about the project.

29<sup>th</sup> of August we met at her office at an urban primary and lower secondary school, with approximately 540 students, in Norway. I had prepared a few questions that would be helpful in the process of designing the lesson plan (see appendix A). She informed me that there were 45 students divided between two classes, each lesson lasted for 60 minutes and both classes had English on Tuesdays and Fridays. Both classes had students with both reading and writing difficulties, and Attention Deficit Disorder. Although she was the new English teacher, she had previous relations with most of the students from other subjects.

Related to the project, the teacher explained that the students had experience with drama activities and alternative teaching methods. However, the students were not fond of drama. Lastly, we talked about her expectations, she wanted the project to touch upon the themes, culture, and history. Furthermore, that she wanted the project to end with an oral presentation or some type of oral assessment.

### 3.3 Selection of Participants

Selection of participants were chosen due to my connection with one of the teachers at the representative school, as mentioned above. The students' prior experience with drama activities or attitudes were not considered. They were selected based on their willingness to participate in an interview and/or answering the surveys. In total 39 students agreed to answer the surveys and 16 students wanted to participate in an interview.

10a		10b	
Number of students	22	Number of students	21
Average of oral grade	3,6	Average of oral grade	3,65
Average of written grade	3,65	Average of written grade	3,78

*Table 1 The classes average of oral and written grade in English*

There were no criteria to the selection of participants for the group interviews. Three students from each class were selected by the English teacher, to ensure that I did not choose participants who I thought would be in particular liking of the school project.

10a			10b		
<u>Participants</u> (pseudonyms)	<u>Oral grade</u>	<u>Written grade</u>	<u>Participants</u> (pseudonyms)	<u>Oral grade</u>	<u>Written grade</u>
Lars	5	4	Ole	4	5
Silje	5	4	Vemund	5	4
Benedicte	4	4	Johanne	6	6
Average	4,7	4		5	5

*Table 2 The students who participated in the group interviews*

### 3.4 Role as Researcher

One important aspect of this study which has to be addressed in consideration to credibility and collection of data is the Hawthorne affect (Grønmo, 2014). As a researcher I must be aware that the students will alter their behavior because they are being observed. Although the intention of the study was elaborated on in the consent form given to the students 1 month prior to the project, I consciously did not elaborate on my intention when I introduced the project the first day in class. Regardless whether some of the students recalled the intention of the project, reminding them would only put focus on whether drama activities affected their perceptions on oral participation and could alter their behavior accordingly.

Students' behavior would change regardless whether I was there as a researcher or substitute teacher. By being present in the classroom during the project either as a "complete insider" or "complete outsider" (Jorgensen, 2003) was therefore discussed with the participants English teacher. Initially, the method was to be a complete outsider, observing the class for four weeks, where the English teacher was asked to execute the lesson plan, made by me. After collaboration with my supervisor the conclusion was that it would be beneficial to conduct the project myself. Firstly, because it would have been difficult for the English teacher to execute the lesson plan without having ownership to the specifics of the material. Secondly, because it was not given that the English teacher shared my passion for drama and could find it difficult to show excitement towards teaching Shakespeare. The English teacher agreed on this decision and asked to be part of the project as an active observer in the classroom. She wanted to use this opportunity to help and pay extra attention to the students who struggled with English. Our roles were explained to the students during the introduction of the project, in order for the students to know how they would relate to us (Postholm, 2017). That way there would be no surprises that could interfere with the project.

### 3.5 Lesson Plan

During my first meeting with my supervisor we discussed which Shakespeare play I wanted to introduce to the students. We concluded that it would be fun for the students to become familiar with one of Shakespeare's comedies rather than tragedies and therefore chose to teach *A Midsummer Night's Dream*. The benefits with teaching *A Midsummer Night's Dream* is that it has a lot of humor, familiar themes such as "childish love" and many characters. It creates the opportunity for everyone to participate with several main characters. Thereafter, the English teacher who agreed to lend me her class agreed to meet and discuss how the school project was in line with the curriculum and answer practical questions. The meeting was necessary because the information I gathered would help me plan the project, but also for the teacher to address any concerns she had regarding my project.

I started planning my project by drawing a mind map of all the drama activities that I previously have had positive experience with during practice: reading and running, *celleleken*, map it out, hi-ha-ho, pantomime and improvisation. Then, I used the didactic relation model (see figure 4) to guide the process of structuring and planning each class hour. I was very conscious about oral participation and drama activities being the focus of every class hour as well as content.

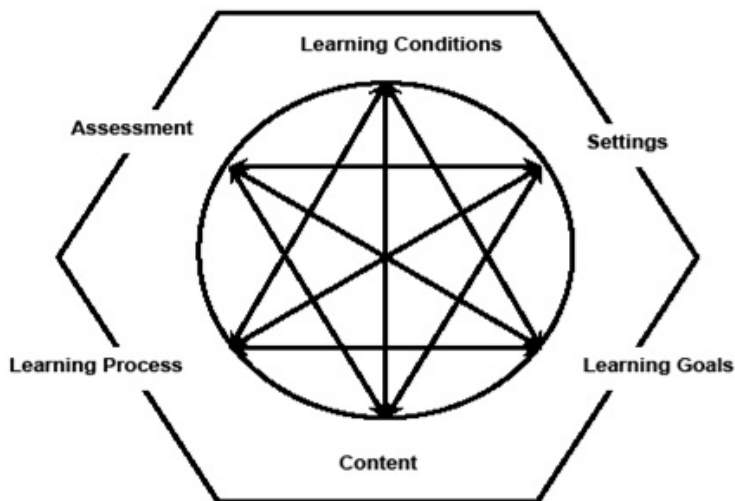


Figure 4 The didactic relation model

#### 3.5.1 First Lesson, 29<sup>th</sup> of October

Out of experience, getting the students motivated and willing to participate it is crucial to make them understand why something is being taught. The first lesson therefore consisted of several activities introducing William Shakespeare to make them understand why his plays



are still relevant today. First, Shakespeare was introduced by asking the students to discuss with their partner their previous knowledge on Shakespeare, before discussing in plenary. Rather than asking the students to raise their hands, every group were asked to give their answers. That ensured that at least 50 % of the class participated orally during this activity.

Second, Shakespeare was introduced with a PowerPoint presentation (see appendix B). The goal was to make the students recognize words and phrases they use today that Shakespeare invented. This could create an understanding of why he is still relevant today. Slide 1 and 2 show words and phrases Shakespeare invented, and the students were asked to find a phrase they have used themselves. Then they were asked to find a phrase that we have translated into Norwegian and that is commonly used. By creating a link between their second and first language, the students could understand that Shakespeare is not only relevant in English language and culture but also adapted to Norwegian. Additionally, the students were asked if they had ever used or were familiar with some of the words on slide 2.

After the PowerPoint, the goal was to help the students understand who Shakespeare was. By creating an interest through the use of fun facts, the student could be more motivated and engaged. The students were grouped in groups of four and handed eight index cards (see appendix C). Each index card contained pictures, facts, and discussion questions. They were asked to discuss each question in English and to pick one person in the group to write down their answers. Although the whole school project is planned considering the curriculum, this particular activity focused on “explain features of history and geography in Great Britain and the USA” and “express and justify own opinions about different topics” (UDIR, 2013a). The goal for this activity was to better understand who Shakespeare was, but also indirectly make them assimilate with previous knowledge about the Victorian era. Lastly, each index card was discussed in plenary with the specification that there were no wrong answers. Additionally, each group were asked follow-up questions to encourage oral participation.

### 3.5.2 Second Lesson, 1<sup>st</sup> of November

After introducing the project with William Shakespeare in focus, the next step was to introduce *A Midsummer Night's Dream*. With only five more lessons to solely work with the play three aspects from the play were chosen: the four intertwined plots, insults and the epilogue.

Inspired by Elstein (1993) and her approach to introducing *A Midsummer Night's Dream* the students were introduced to the play with the use of a play map (see appendix D). This map provides the students with a visual overview they can use for reference throughout the project. The map shows the four intertwined plots: the royal couple, the tangled lovers, the mechanicals and the fairies. Handing out a copy to all the students, they were given a few minutes to work with their partner and talk about the different symbols on the map. Supplementary to the map, a YouTube clip providing a visual summary of the play was shown. Visual representation in many cases can be very useful supplement for students with dyslexia and reading difficulties. After watching the YouTube clip the students were asked to discuss prepared questions and share their answers with the class after a few minutes.

After the play map, the students were introduced to a warm-up activity called *hi-ha-ho*. All the students stand in a circle, student A raises her arms and say “hi” while pointing to another student. Student B receives the “hi” by saying “ha” while raising her hands above the head. Student C and D standing on each side of student B respond by pointing their hands towards student B and say “ho”. Then student B start from the top by saying “hi” and pass it to another student. As all the students catch on to how the activity works the pace of the activity picks up. Due to a quicker pace, students who make a mistake must sit on the floor. This activity was included as a warmup activity because my experience is that students often do not like to make mistakes in plenary. Shakespeare’s language can be difficult to pronounce and due to the many oral activities to follow, this game challenged the students to be comfortable making mistakes.

After the warm-up activity, the students were divided into groups of six and each student was handed act 1 scene II on a piece of paper. Regarding students who are not comfortable speaking in front of a larger crowd, the class was divided into smaller groups to ensure that everyone choose to participate orally. The first goal was to get all the students to talk equally as much, the names of the characters were therefore color coded rather than the students choosing one character to read (see figure 5).

QUINCE

Is all our company here?

BOTTOM

You were best to call them generally, man by man, according to the scrip.

QUINCE

Here is the scroll of every man's name which is thought fit, through all Athens, to play in our interlude before the duke and the duchess, on his wedding day at night.

*Figure 5 Excerpt of act 1 scene II*

The students read through the scene once, predicting that each group would finish at different times. It was therefore important to ask questions related to the script as they finished, rather than students mingling without having anything to do. The students were challenged by asking questions such as “what is this scene about?” and “what parts of the scene did you find funny?”. For most of the students, this is the first time they have read a scene from a Shakespeare play and it was not expected that the students would understand everything they read. The students were therefore asked to read the scene a second time but this time each student choose a specific character. The merits of being one specific character is that it can be easier to understand words and phrases in addition to already having read and listened to the language once before. The demerits are that one can expect the high performing students to choose a character with many lines, while the low performing students chose characters with few lines. On the other hand, to those who are reluctant to read in plenary a few lines could be an acceptable goal to encourage participation.

### 3.5.3 Third Lesson, 5<sup>th</sup> of November

The third lesson started with a warm-up activity called pantomime. Prepared beforehand, 10 sentences from act 1 scene II was written on a piece of paper (see figure 6). The students were divided into groups of two and handed 5 sentences each. Without using words one student at the time in each group was asked to find the verb in a sentence and act it out using body language. When the student's partner guessed the correct verb, they switched.

1. You were best to call them generally
2. through all of Athens, to play in our interlude before the duke
3. then read the names of the actors
4. Answer as I call you
5. A lover, that kills himself most gallantly for love

*Figure 6 Excerpt of pantomime*

This activity was chosen because it is a non-threatening performance-based activity. Additionally, because the person who is performing does not have to worry about using language, the partner is producing language. By asking the students to describe the action, it encourages fluency and oral participation. Although the students were 10<sup>th</sup> graders one could expect that some of the students would struggle with locating the verb in some sentences. It was therefore important to walk amongst the students to detect anyone who might need help.

Believing motivation and fun is correlated with the understanding of language, the next activity was linked with the previous lesson. In order for the students to perceive Shakespearean language as motivating and fun they needed a chance to familiarize themselves further with the language. With the same partner as when doing the pantomime, the students were asked to modernize one third of the language from act 1 scene II. Meaning, the class was divided into three groups where group 1 modernized lines 1-41, group 2: 42-76 and group 3: 77-115. There are several benefits using this type of activity, firstly because in order to be able to modernize the language they had to do a close reading. Secondly, the students used tools such as [thesaurus.com](http://thesaurus.com) to look up synonyms of the words they did not understand rather than an English/Norwegian dictionary. Thirdly, since this was a pair activity the students had to use both modern and Shakespearean language to discuss which modernizations worked best.

After the students had been given around 30 minutes to modernize their part of the scene, each pair was paired up with one pair from two other groups. Groups of six now sat together at a table and had the whole play modernized section combined. Group 1 on each table was asked to read their modernization out loud while the other students listened and looked at the original text. Participating orally consists of both speaking and listening, this activity

indirectly trained the students in being active listeners. After each pair had finished reading their part the group was asked to discuss their choices of modernization and discuss similarities and differences. After everyone had finished, the students were asked in plenary to elaborate on their understanding of the plot and representation of comedy.

### 3.5.4 Fourth Lesson, 8<sup>th</sup> of November

The second and third lesson focused on the mechanicals, where comedy is the main focus. Moving on to another theme, it was natural to choose how love is represented in the play. The royal couple and the tangled lovers represent how difficult love can be but also how a little fairy magic can make it very comical. In preparing the students for an activity called “living pictures” where the students had to be physically involved with each other, the warm-up activity for this lesson was *celleleken*. *Celleleken* is a drama activity where the students are asked to move around pretending to be cells by holding their hands as antennas on their head and making a hen-like sound. After a few seconds, the teacher shouts a number and the students have to grab other students making a group of that particular number as fast as they can. Those students who do not fit in a group has to sit down. Since the goal of this activity was to help the students be more comfortable with each other, the students were counted before the activity to ensure that the first couple of rounds none of the students had to sit down.

The next activity aimed at understanding the dynamics between the different couples. The royal couple: Theseus and Hippolyta, and the tangled lovers: Demetrius and Helena, and Hermia and Lysander were printed out on a piece of paper with lines from the play (figure 8).


<p><b>Demetrius:</b> I love thee not, therefore pursue me not. Where is Lysander and fair Hermia? The one I'll stay, the other stayeth me. Thou told'st me they were stol'n unto this wood. And here am I, and wood within this wood, Because I cannot meet my Hermia. Hence, get thee gone, and follow me no more.</p> <p><b>Helena:</b> You draw me, you hard-hearted adamant. But yet you draw not iron, for my heart Is true as steel. Leave you your power to draw, And I shall have no power to follow you.</p>	
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Figure 7 Excerpt of Living Pictures index cards

The class were divided into groups of six. Two students were given a picture, two students were each given a phrase and two students were given the role as actors. The two students with the picture were not to show the picture to the actors, but by using only their language, explain to the actors how to position themselves according to the picture. When the students with the picture were satisfied with the actors' positioning the two students with the phrases read the lines behind the two actors. Afterwards the students discussed how the couples' love was portrayed, before given a new picture with new phrases and switched roles. This activity was chosen because it offers multimodality that is proven beneficial for many students. Looking at a picture that portrays a relationship and at a same time hearing and reading how the two people talk to each other will increase both their understanding of the play and chance of remembering what they have learned. Additionally, it is a fun, engaging activity that encourages participation, while simultaneously allowing students to be silent while acting. It gets the students up from their seats and actively participating in a safe environment. Working in pairs also promotes corporation and negotiating for meaning and the activity therefore becomes student-centered rather than teacher centered.

After the living pictures activity, the students were asked to stay in their groups of six and hand back the pictures. Reading or performing Shakespeare's plays is all about rhythm or iambic pentameter, meaning that the number of syllables in a line and which syllables are emphasized give direction as to how to perform a line or a verse. The students were therefore asked to choose a song and sing the two verses from the play with the same rhythm as the song they had picked. Each group where given about 20 minutes to rehearse in separate rooms, before performing their song to the rest of the class. After all the groups had performed their song, the students were asked to discuss how the songs rhythm had affected their performance of the verse compared to reading it. The question was discussed in plenary with the focus that one tends to read a verse with a stop at the end, but when performing poetry that is not always the case.

### 3.5.5 Fifth Lesson, 12<sup>th</sup> of November

The fifth lesson focused on the use of insults in *A Midsummer Night's Dream* and other Shakespeare plays. As a warm-up activity, improvisation was chosen to prepare the students to use language spontaneously. The students were asked to choose an object on their desk or in their backpack and pretend to be a salesman and convince their partner to buy the item. They were asked to work in teams of two to decrease the fear of speaking aloud.

Improvisation emphasizes on fluency, listening, and creativity and can also be adapted into many scenarios when emphasizing oral participation. After everyone had tried selling their items, they were asked whether they had been successful. In order to give the students a sense of meaningfulness, it is important to engage in an activity as a teacher by asking follow-up questions. Not all the activities during this project are directly useful or meaningful in the eyes of a student since they focus on oral participation. It is easier to experience usefulness and meaningfulness when working with index cards about Shakespeare, as in the first lesson, because it is visible direct teaching.

As an introduction to Shakespeare's use of insults, the students were asked to discuss the meaning of the word with their partner. Each student pair were asked to give an answer in plenary, and their answer was written on the board. Shakespeare was famous for his insults because they were short and sharp. They also created mood and built relation between actors and audience. To engage the students further, a YouTube video introducing 26 of Shakespeare's insults from different plays was played on the television. After watching the video, the students were asked to discuss with their partner how they reacted to the insults in the video before talking in plenary.

After the introduction each student was given a piece of paper with insults from various Shakespeare plays:

“Thou monstrous slanderer of heaven and earth!” – Elinor, *King John*

“Go thou and fill another room in hell.” – King Richard, *Richard II*

“Hence, villain! never more come in my sight.” – Duchess of York, *Richard II*

“Avaunt, thou witch!” – Antipholus of Syracuse, *Comedy of Errors*

In order to decrease the fear of speaking out loud and increase the chance of everyone participating, the students were asked to stand up, walk around the classroom and read the insults to each other. They could not give an insult to the same person twice and therefore had to interact with everyone. After some time, the activity was stopped, and everyone was asked to stand in a circle and talk about what it was like to give insults and how they reacted to the insults they were given. Then each insult was discussed by negotiating for meaning in plenary in order to make the activity meaningful and clarify words some of the students did not understand.

The next activity was similar to the previous activity, but the students were given a second piece of paper with insults from *A Midsummer Night's Dream*:

Lysander: "You bead, you acorn."

Helena: "I will not trust you, I, Nor longer stay in your curst company."

Hermia: "O me, you juggler, you canker-blossom,"

As with the previous activity, the students were asked to walk around and give insults from the second piece of paper. Then, stand in a circle and in plenary discuss the rude names Shakespeare uses by going through the list of insults. Thereafter, the students were asked whether they noticed that many of these insults emphasize on physical appearance, and whether that is a common thing in our society today. By demonstrating similarities between then and now, students might experience relevance and therefore also view the activity as useful and motivating. At the end of class, each student paired with another student at their table and were asked to create insults of their own, before presenting them to the rest of the class. The criteria were to use Shakespearean language and no offensive words.

### 3.5.6 Sixth Lesson, 15<sup>th</sup> of November

The sixth lesson was the last lesson before the students were going to work on their podcast. First, the lesson started with a warm-up activity called "reading, running, and quoting." All the tables were placed in one row and the students were asked to pair up by sitting across from their partners. On the wall behind one student row, this quote from *A Midsummer Night's Dream* was put up behind each student pair:

"No epilogue, I pray you, for your play needs no excuse. Never excuse—for when the players are all dead, there needs none to be blamed. Marry, if he that writ it had played Pyramus and hanged himself in Thisbe's garter, it would have been a fine tragedy. And so it is, truly, and very notably discharged. But come, your Bergomask. Let your epilogue alone."

The students opposite the wall were given a piece of paper and the task of being the writer, while their partner was given the task of being the runner. The runner had to run up to the quote on the wall and memorize as much as she could, run back to her partner and dictate. First group to finish and get everything right won. There are several benefits with this warmup activity. First, the students are challenged by having to memorize and dictate exactly



what they read. Additionally, they are not memorizing words in Norwegian, but in English, which is even more challenging. Second, both students have to communicate in English. The runner and the writer must work together and negotiate the meaning of any words that are unclear. Third, it is also a listening exercise, which makes it more difficult for the writer, since she does not have the original text in front of her. Lastly, the activity is competitive, which increases the willingness to participate for some students. Since students were in groups of two, they were more likely to participate because they felt a sense of obligation to their partners. When the first group got their text approved the activity was stopped and the whole class was asked to discuss with their partner the definition of an epilogue, before discussing in plenary. A definition was given to the students after they had given their answers in order to give a complete definition everyone understood.

The next activity engaged the students in the epilogue from *A Midsummer Night's Dream* held by Puck, a character not yet familiar to the students. Still with their partner from the first activity the students were asked to turn their paper and draw five squares. The students were shown a YouTube video called "A Midsummer Night's Dream, Puck's Epilogue, Compilation" and draw their impression of the five different interpretations. They were told to consider mood, the use of music, voice and pauses, and the characters appearance. The video was shown 3 times to provide sufficient time to draw and discuss their impression with their partner. Afterwards, each group were asked to stand up and present their drawing to the rest of the class, with no instructions. Each group could therefore choose whether they wanted to give a detailed presentation and whether both would present their ideas. The reason for doing this activity was based on the idea that students should be exposed to the language, get an understanding of how music, voice, and pauses creates different moods and how the audience perceive this.

At the end of class, each student pair was given a piece of paper with Puck's epilogue and asked to analyze. The students were familiar with analyzing poems from previous English and Norwegian classes. However, it was important to assist those students who struggled with the language for the students to experience mastery. Afterwards, each group were asked to present one thing they found interesting before going through the text in plenary. This activity taught the students that there is no such thing as "read between the lines". The goal was to get the students to only look at the words and their meaning in the context. This was done by for

example asking the students who the “we” referred to in the text or what “give me your hands” meant.

### Puck’s Epilogue

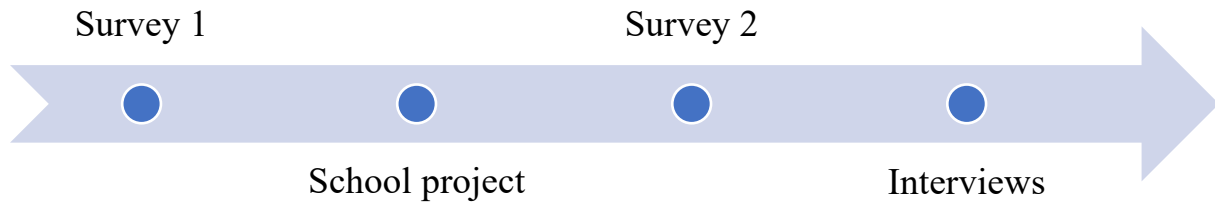
” If we shadows have offended,  
Think but this, and all is mended,  
That you have but slumber’d here  
While these visions did appear.  
And this weak and idle theme,  
No more yielding but a dream,  
Gentles, do not reprehend:  
if you pardon, we will mend:  
And, as I am an honest Puck,  
If we have unearned luck  
Now to ‘scape the serpent’s tongue,  
We will make amends ere long;  
Else the Puck a liar call;  
So, good night unto you all.  
Give me your hands, if we be friends,  
And Robin shall restore amends.”

### 3.5.7 Seventh and Eight Lesson, 19<sup>th</sup> and 22<sup>nd</sup> of November

For the final week of the school project, the students were given two class hours to work on their final assessment project. During my second semester as a master student, the subject Digital Competence inspired me to use podcast as the final assessment. Podcast is a very popular digital platform and it was anticipated that 10<sup>th</sup> graders were familiar with listening to podcasts. It was important that the podcast had to be an improvised discussion and not a rehearsed oral performance. The ability to participate in a discussion is a necessary skill when speaking with peers, acquiring knowledge, negotiating meaning as well as writing academic papers. I therefore wanted to give the students time in class to prepare bullet points on the questions I had prepared on an assignment sheet (see appendix E). The assignment was written in both English and Norwegian to ensure that everyone could tackle the assignment without any immediate help from a teacher. Their English teacher grouped the students in two, based on who she thought would work well together. The assignment was to create a podcast where the students discussed questions related to what they had been working on for the past three weeks. Additionally, the students were given a sheet of paper with assessment criteria (see appendix F).

### 3.6 Data Collection

The data collection of this study took place from 29<sup>th</sup> of October to 22<sup>nd</sup> of November 2019.



*Figure 8 Data collection in chronological order*

#### 3.6.1 Pre- and Post-surveys

A survey is according to Postholm and Jacobsen (2018) a closed approach and requires substantial knowledge about the research question to create questions and multiple answers that are relevant. Since the same survey was given before and after the project it is defined as a panel study (Johannessen, Tufte, & Christoffersen, 2010). This approach provided an overview of students' perceptions to drama activities and orality before and after the school project.

The first step was handing out the consent form (see appendix G). The consent form contained information regarding the purpose of my study, whether the study had any consequences for the participants, ensured confidentiality and that my study was approved by the Norwegian Centre for Research Data (NSD). This was done by informing the students and parents it was voluntary to participate and that if a student chose to withdraw their consent, it would not have any negative consequences. Additionally, all personal and sensitive information would be saved electronically and could only be accessed by me.

The second step was to develop a survey. Although Yin (2014) suggest that surveys should be used if one is conducting an extensive multiple case study, with more than 20 cases, it was more beneficial to conduct post- and pre-surveys rather than multiple interviews. Multiple interviews with a large number of students before and after the project would be more time-consuming and challenging. With a survey, I am able to distance myself from interpretations, which is present during an interview, and focus on commonalities by asking explicit questions determined by my assumptions (Postholm & Jacobsen, 2018). In a conversation with my

supervisor we discussed that it would be beneficial to conduct the survey in Norwegian to eliminate any sources of error. Norwegian was the participants' first language and the chance of misinterpretation would be less than if conducted in English.

My research question was the basis of the survey's structure and thematizes and resulted in the themes: well-being, motivation and activities. Motivation can determine whether a student is willing to participate. The students were therefore asked if they enjoyed speaking English in class and whether their classmates and teacher motivated them to participate orally. The last theme, activities, was chosen to determine whether the students enjoy oral activities and whether they had been predisposed to oral activities. In the first draft of the survey I wrote drama activities, but after consultation with my supervisor we agreed not to use the word drama. Drama, to some students, could bear negative meaning since it could be associated with a theatrical performance. Thus, since this study focuses on drama activities, and not theatrical performance, it was more appropriate to use oral activities. Each question or statement was asked with a five-point Likert scale, as the example included below (question 3, translated into English).

I like to speak English in class.

Highly agree

Agree

Do not know

Disagree

Highly disagree

In the survey, given to the students after the project, there were three additional questions. These questions were included to get a deeper understanding of the students' experiences and perceptions regarding drama activities and oral participation. Thus, the students were expected to use their own words when answering each question, rather than using a five-point Likert scale. The questions asked the students to elaborate on their experiences during the project, whether they had experienced speaking more English, and whether they experienced being more motivated to speak.

The third step was to hand out the surveys before and after the project. The first survey was handed out on paper in class after I had introduced myself and given a brief introduction of

why I was going to be there English teacher for the next four weeks. The students were given 10 minutes to complete the survey individually. The second survey was handed out in the beginning of the last lesson. Since the students had to answer three additional questions, they were given 20 minutes to complete the survey individually.

### 3.6.2 Semi-structured Interview

A semi-structured lifeworld interview is “A planned and flexible conversation which aims at collecting descriptions of the interviewee’s lifeworld with regards to the interpretation of the meaning of the described phenomena” (Kvale & Brinkmann, 2019, my translation). The reason for choosing a semi-structured interview in favor of other interview methods were due to its structure. Since the structure of an interview in a qualitative case study should be a guided conversation (Rubin & Rubin, 2011), not a rigid inquiry, this method was best suited.

The first step in planning the interview was to get informed consent (see appendix G) from those who, in the first survey, had answered that they wanted to participate in an interview. Question 8 was, “Would you like to participate in a group interview with two or three students from your class where we talk about your experiences during the project?” (translated into English). The question however, failed to inform the students that the interview would be conducted in Norwegian. To some of the students it could have been more tempting to participate if they knew they could speak using their first language.

The second step was to develop an interview guide. My research question and theoretical basis were the basis of the interview guide’s structure and thematizes. There are several levels of questions (Yin, 2014), and each level serves a different purpose in order to detect the participants interpretation of the case: introductory questions, follow-up questions, in-depth questions, interpretative questions and structuring questions. The first question was asked to get an understanding of whether some of the students generally enjoyed the English subject or aesthetic subjects (see table 3). The second question was intended to acquire the students understanding of what they expected to learn in the English subject. The structuring questions, question 3, 5 and 8 were used to steer the interview in a new direction when the students had finished talking about an aspect. In-depth questions, question 4, 6, and 10, were used to get a deeper and more specific understanding of the students’ experiences. Interpretive questions, question 7, 9 and 11, opportunely provided conversations related to the case that had not yet been brought up. The interpretative questions were important because the

participants could talk about aspects that I had not anticipated. Follow-up questions are not listed below because those questions were spontaneously asked during the interview when needing clarification or as an invitation to elaborate.

Theme	Questions (translated into English)	Level of questions
Introduction	1. Which subject do you like the best in school?	Introductory questions
	2. In your opinion, what is important to learn in the English subject?	
Motivation	3. What are your motivations in the English subject?	Structuring question
	4. What are your motivations towards alternative teaching methods?	In-depth question
Orality	5. In your opinion, what does it mean to participate orally?	Structuring question
	6. How do you feel about speaking in English?	In-depth question
	7. Does it matter whether the English teacher speaks English?	Interpretative question
Drama	8. Experiences with drama activities	Structuring question
	9. Experiences from this project	Interpretative question
	10. How has this project affected your oral participation?	In-depth question
Concluding	11. How will it be after the project? <ul style="list-style-type: none"> <li>• Oral participation</li> </ul>	Interpretative question

*Table 3 Interview guide's structure and thematizes*

The third step was to conduct the group interviews with three students from each class. In agreement with the students' English teacher, we decided it would be best to conduct the interviews during the last lesson of my project when the students were working on their podcasts. Although this meant that the six students would have less time to finish their podcasts, the English teacher and I agreed that since the interviewees' partners did not participate in the interview, they would have no problem finishing in time.

Both interviews took place in a room isolated from the rest of the students so that there would be no disturbance. Kvale and Brinkmann (2019) stresses that the interviewees should have a clear perception of the interviewer's intentions if they are expected to talk freely about their experiences and feelings with a stranger. I had the advantage of being their English teacher for four weeks, and our relations were therefore already established. Before the interview started, the interviewees were informed of how a group interview works by stating that they

were welcome to have different opinions, that they could elaborate on experiences that were not brought up, and that they should avoid talking at the same time to avoid muddling the recording. They were asked if they had any questions to establish a relaxed and clear understanding of what was about to take place. The tape recorder was placed on the table and tested for sound quality before conducting the interview.

### 3.7 Research Credibility

Credibility is judged by the quality of the research design and can be tested by using the method: case study tactics for design tests (see table 4). These case study tactics will be discussed accordingly in the subsections below.

Tests	Case Study Tactic
Construct validity	<ul style="list-style-type: none"> <li>• Use multiple sources of evidence</li> <li>• Establish chain of evidence</li> </ul>
Internal validity	<ul style="list-style-type: none"> <li>• Do pattern matching</li> <li>• Do explanation building</li> </ul>
Reliability	<ul style="list-style-type: none"> <li>• Use case study protocol</li> <li>• Develop case study database</li> </ul>

*Table 4 Case Study Tactics for Design Tests (Yin, 2014, p. 45)*

#### 3.7.1 Validity

Validity questions whether one has investigated the phenomenon one has set out to do or not (Thornberg & Fejes, 2019). The most important aspects that will provide validity is, according to Postholm and Jacobsen (2018), present proof that descriptions, analyzes, and interpretations is grounded in the data material.

Construct validity is, according to Yin (2014), challenging when conducting case study research because it is uncertain whether the change is due to drama activities or the researchers desire for positive findings. As a researcher, I want drama activities to affect oral participation positively; however, there are various phenomena which can affect change: me being their English teacher, the students' English teacher being present, the use of a different teaching method, the students' willingness to participate in the school project, and class culture. It was therefore important to use multiple sources of evidence. I have used both surveys and interviews to ensure construct validity. Additionally, focusing on their attitudes and perceptions before and after the project. Construct validity is also established by

establishing a chain of evidence, which means having someone observe the derivation of evidence (Yin, 2014). In this case, the reader of this thesis should be able to trace the steps from research question to conclusion and back to research question.

Internal validity has to do with me trying to explain how and why drama activities affect students' perception of their oral participation. Yin (2014) explicitly writes that when trying to explain a causal relationship between  $x$  and  $y$ , the validity is determined by whether the researcher has regarded  $z$ . Meaning, there has to be discussed whether other factors could have influenced the students' perception of their oral participation other than drama activities. This is done by comparing the findings with the predictions I had before the project, in addition to do explanation building where the findings have a theoretical foundation.

#### *3.7.1.1 Pre- and Post-surveys*

To establish validity with the pre- and post-surveys, Ringdal (2018) stresses the importance of how the questions are worded and whether the questions measure the construct it is meant to measure. Groves et al. (2004) designed a figure of how to measure quality with a survey, which show that validity is determined based on whether there is a correlation between *construct* and *operationalization*. Where the construct is what you intend to measure, and operationalization is the tools used to measure the construct.

Since it is difficult to measure whether drama activities affect students' oral participation, the students themselves had to judge whether it did. The construct "how drama activities can affect students' oral participation" was therefore measured by asking the students whether they had experienced speaking more or less English than previously (question 9 in survey 2). Question 1 through 7 were asked as support, measuring whether there were other factors which had changed during the project that could indicate the students' perception of oral participation.

#### *3.7.1.2 Semi-structured Interview*

Kvale and Brinkmann (2019) emphasize that it is not possible to do an objective translation from oral to written form. However, by conduction a strict verbatim transcription of the material it is possible to do a valid linguistic analysis. This entails that pauses and repetition must be included in order to do a psychological interpretation of the interviewees' dialogue. I



included pauses, repetition, hesitation and tone of voice in my own transcription. As shown in the extract below I used fillers (“ehh”, “hmm” and “mhm”) and gestures (“hehe”) in order to make the transcription resemble an authentic conversation.

**Marthe:** Ehh, start by talking about what type of subject you have at school and which subject you like the best?

**Johanne:** Hmm, I enjoy *sal og scene*  
(appendix H: 1)

**Marthe:** No, why not do you think?

**Johanne:** Nobody else does it, hehe  
(appendix H: 2)

A qualitative semi-structured interview should gather unprejudiced descriptions of the interviewees’ perceptions and experiences. Thus, I asked open questions, such as: “what is your experience with speaking English?”. Additionally, I sometimes asked interpretive questions to make sure I understood the interviewees’ statements:

**Lars:** I think it falls a little under the same thing as before, there were more questions now, so I probably ended up speaking more in that context, though.

**Marthe:** Yes, that there was somehow more interaction between you and the teacher?

**Everyone:** Yes, mhm, yes.  
(see appendix H: 3)

### 3.7.2 Reliability

Traditionally, testing reliability has been done by investigating whether the results can be reproduced at another point in time and by other researchers. This tradition presupposes that there is an objective and stable reality and is therefore not appropriate when conducting a case study (Postholm & Jacobsen, 2018). This is because the phenomena that has been investigated can change quickly and the same results might not occur at a later point in time. Since phenomena change, different results may occur if the same project is conducted multiple times and therefore do not necessarily mean lacking reliability. There are therefore other factors that has to be considered when conducting a case study: a) relation between researcher and participants, b) relation between research question and participants, c) the context of

research, d) the representation of the participants, and e) whether everything of importance has been recorded.

The relationship between research questions and participants has to do with whether those who participate in the study have the competence to provide insight. The research questions focus on how students perceive whether drama activities affect their oral participation. It would not be reliable to conduct the interview or the post survey if they had not been exposed to drama activities prior. By conducting a four-week project of exposing the participations to a variation of drama activities, their experiences and competence would be reliable insight to the specific phenomenon. Additionally, the representation of the participants are a representation of the reality (Postholm & Jacobsen, 2018). Meaning, the 39 students who participated in the surveys and the 6 students who participated in the interviews represent how drama activities affect oral participation.

Context of research has to do with providing a detailed description of when, where and how the data material was collected and how the context could have influenced the results. Drama activities and oral participation are not sensitive phenomena and the participants are not asked to share experiences that could have negative consequences.

### *3.7.2.1 Pre- and Post-surveys*

When conducting a survey, the relationship between researchers and participants is not determined by physical presence but by the “instrument” itself: the survey (Postholm & Jacobsen, 2018). How questions and answers are composed is therefore of outmost importance in order to maintain the survey’s reliability. First, this is done by not asking leading questions or favoring a certain answer. Second, the researcher must not ask unclear questions or use words and terminology the participants might not understand. Last, the researcher must not ask multiple questions, where the participant has to deal with multiple aspects that might not be comparable.

There were four students who had agreed to participate in the survey which did not participate in the first survey due to absence. These students were not given an opportunity to answer the first survey when they came back to school because I lacked overview at that point. However, everyone who had agreed to participate, participated in the second survey.

### 3.7.2.2 *Semi-structured Interview*

The relationship between researcher and participants in an interview differs from that in a survey since it is conducted face to face. This relationship will change how the participants behave and what they say. A phenomenon that could arise is that the participants adapt to the relationship and answer what they think the interviewee wants to hear (West & Blom, 2017). It is therefore important to be aware of this relationship, especially since I was their English teacher for four weeks. My gender, age, clothing, and voice could affect the relationship, and each participant would interpret the conditions differently. It was therefore not possible to “control for” these conditions and neither did I strive to do so (Postholm & Jacobsen, 2018). Instead, I strove towards being aware of my position of power as both researcher and teacher. In order to establish trust and positive interaction, I had to be perceived as a teacher, not a researcher. I did this by mirroring the teacher’s classroom practice, I hoped the students would think of me as a teacher who were respectful and inclusive and would lay a good foundation for positive interaction in the interviews.

### 3.7.3 Ethical Considerations

As a researcher, it is important to bear in mind that the final conclusion will be colored by my attitudes, choice of theoretical perspective, theme and empirical material. The Norwegian National Research Ethics Committees (NESH) guidelines with consideration of consistency in reasoning, impartiality in assessments, and openness about uncertainty (2016a). Furthermore, the researcher must show respect for human dignity in the choice of topic, towards those who participate in the research, and when the research results are disseminated and published. This offers certain conditions of how personal information is processed before, during, and after the project.

#### 3.7.3.1 *Research Participants*

The first condition related to handling personal information were getting the project approved by *Norsk Senter for Forskningsdata* (NSD) (see appendix I). When the project got approved, the students were given a consent form to bring home (see appendix G). The students were not pressured to participate (NESH, 2016b) and explicitly told it was voluntary to participate and that it would not bear any negative consequences if they chose not to. Since the participants were under the age of 15, their parents had to give their written consent. The purpose of the consent form was to be transparent and provide sufficient information

regarding the projects research field, purpose, who could access the information, how the results were intended to be used, and the consequences of participating in the project.

The second condition were protecting those who participated answering the survey and in the interviews. First, the school at which I conducted the project has not been mentioned by name or specific location and the English teacher who lend me her class has not been described or mentioned by name. Students who participated in the surveys wrote their names on the surveys in order to detect changes individually before and after. Their names were not used when referring to specific statements to ensure confidentiality and privacy. Students who participated in the interviews where referred to using pseudonyms and they were selected equitably by their teacher to ensure that no one were unfairly included or excluded (Yin, 2014).

The third condition regarded how the data material was stored and initially to be destroyed. The students were informed in advance that all material will be destroyed at the end of the project (NESH, 2016b). They were also informed that the data material would be stored separately in separate folders on a computer that only I had access to.

### *3.7.3.2 Independent Research*

NESH explicitly writes that “[b]oth researchers and research institutions are responsible for preserving the freedom and independence of research” (2016a) in order to avoid external or internal pressure. No third party has influenced or funded this study, and the research question was chosen due to my own interest on the field. However, transparency and openness must be ensured and has been done by providing relevant arguments in the field of drama and orality in a Norwegian school context. Additionally, thorough descriptions of how the project was planned, executed and analyzed which lead to a research-based conclusion.

## 4 Analysis

In this chapter, I will present how I organized the data in order to create patterns and plausible interpretations in line with my research design and theoretical framework. First, present how I analyzed the first seven questions of survey 1 and 2 since they had a five-point Likert scale which differed from the last three questions in survey 2 (4.1.1). Second, present how the three last questions of survey 2 were analyzed, which were asked in a manner for the students to write their own answers (4.1.2). Lastly, present how the semi-structured group interviews were analyzed to maintain students' integrity and transparency (4.2).

### 4.1 Analyses of Survey 1 and 2

#### 4.1.1 Analysis of Question 1 through 7

I gave the students a survey before the project (see appendix J) and the same survey, with additional three questions (see appendix K), after the project. The reason for giving everyone a survey regardless whether they wanted to participate was to ensure no one felt excluded. After collecting the surveys, I shredded the surveys answered by the students who did not want to participate in the study.

The first seven questions in each survey were analyzed statistically in Statistical Package for the Social Sciences (SPSS). To do this, each question was coded in Excel before imported to SPSS. Each question had a five-point Likert scale, ranging from “highly disagree” to “highly agree”, and coded 1-5. Below is an overview of the participants in the first and second survey. Due to absence, the total of participants varies.

Gender/class	10a	10b	Total
Boys	10	11	21
Girls	7	7	14
Total	17	18	35

*Table 5 Overview of participants in survey 1*

Gender/class	10a	10b	Total
Boys	11	11	22
Girls	9	8	17
Total	20	19	39

*Table 6 Overview of participants in survey 2*

According to Rennstam and Wästerfors (2015) the process of analyzing is categorize, reduce and argue. However, since the survey only contained seven questions, it was natural to choose a different approach. First, to get an overview of the results before and after the school project, I conducted a frequency analysis on all seven questions in SPSS. Second, in accordance with Yin (2014), was to look for patterns between the first and second survey. Patterns most interesting in aspect to the research question was illustrated graphically.

#### 4.1.2 Analysis of Question 8 through 10

The three additional questions in survey 2 did not have a five-point Likert scale and were therefore analyzed differently. First, each answer was written in an electronic document and categorized like this:

- Question 8 was categorized according to gender and class, and whether their answer was positive, negative, or in between.
- Question 9 was categorized according to gender, class and whether their answer was “speaks more English”, “speaks less English”, “unsure” or “unchanged”.
- Question 10 was categorized according to gender, class and whether their answer was “more motivated”, “less motivated”, “unsure” or “unchanged”.

This provided an overview of participants who generally experienced that the project had had a positive, negative, or unchanged impact on their oral participation. Although my research question does not focus on differences between boys and girls, I thought it interesting to categorize according to gender as well, in case some significant differences came up during the analysis. Since I am comparing similarities and differences between the two classes, the material was also divided accordingly. Below are examples of how I categorized question 8, where I asked the students how they had experienced the English teaching during the project.

Students' statement	Code	Category
"I find the English teaching the last four weeks as okay. That is because I think it has been a little boring to work with the same theme for so long. I also feel that we have learned the same thing every class hour. One positive thing is that we did many different activities. That contributed to the classes being less boring" (appendix L: 1).	Okay Boring Positive	In between
"A bit much alternative teaching methods for my part. But we did speak a lot of English, and that is good" (appendix L: 2).	A bit much Good	
"I enjoyed it very much. It has been a lot of oral which has resulted in that during these four weeks both I and my classmates has become much more oral" (appendix L: 3).	Enjoyed very much	Positive
"It has been a lot of fun. It helped on my motivation since we did so many fun things (...)" (appendix L: 4).	A lot of fun	
"Boring and not very educational regarding English" (appendix L: 5).	Boring	Negative
"Very demotivating, not very educational and humdrum" (appendix L: 6).	Demotivating Humdrum	

Table 7 Examples of categorization of question 8

I conducted the same process with question 9, where I asked the students whether they experienced speaking more in English than previously.

Students' statement	Code	Category
"No, I spoke less English" (appendix L: 7).	No Less	Spoke less English
"During the research project I spoke less English than previously. This is due to lack of motivation" (appendix L: 8).	Less	
"I have talked more. This is due to that we did not speak a lot in previous English classes" (appendix L: 9).	More	Spoke more English
"Yes, because the teacher has set up activities that challenges us to speak English" (appendix L: 10).	Yes	
"No, not really" (appendix L: 11).	No	Unchanged
"No" (appendix L: 12).	No	
"I do not think so, because we normally have these kinds of activities" (appendix L: 13).	I do not think so	Unsure
"It is difficult to say, but I mean everyone got the chance to participate orally" (appendix L: 14).	It is difficult to say	

Table 8 Examples of categorization of question 9

Then, I categorized question 10, where I asked the students if they were more motivated to speak English during the project compared to previous classes.

Students' statement	Code	Category
"Yes, because if we say something wrong the teacher gives positive response" (appendix L: 15).	Yes	More motivated
"I am more motivated to speak English because I feel I am getting better in English" (appendix L: 16).	More	
"Little less motivated than previously. Because I dislike the activities in class, and I experience little personal development" (appendix L: 17).		Less motivated
"No, I am always as much motivated" (appendix L: 18).	No	Unchanged
"Not more motivated, same motivation as always" (appendix L: 19).	Same	
"Do not know" (appendix L: 20).	Do not know	Unsure
"Well, maybe" (appendix L: 21).	Maybe	

Table 9 Examples of categorization of question 10

After the categorization, I made notes of interesting discoveries. One such discovery was that none of the girls from either class had experienced the English teaching during the project as negative. There were also none of the girls who had experienced speaking less in English. These notes were put aside for later and I began to categorize and reduce my material further. I did this by using an inductive strategy (Yin, 2014), meaning that I coded my material empirically with no theoretical interference. The table below show examples of how I coded statements from each question.

Students' statement	Codes
"I think it has been more focus on oral activities and play. Something I think is good. Class has also been more <i>innholdsrike</i> and educational than previously. Additionally, I like that it has been huge variety from class to class" (appendix L: 22).	Oral activities Play Educational Variation
"Yes, I have. Because there has been given the opportunity for discussions. Additionally, we have been working a lot in groups" (appendix L: 23).	Discussions Group work
"Yes, because if we say something wrong the teacher gives positive response" (appendix L: 15).	Positive response Teacher

Table 10 Examples of coding question 8 through 10

After I had coded the material, I read through the codes and looked for similarities that could be explained from a theoretical viewpoint, which then became the categories. Below is an example of how I categorized the codes.



Codes	Categories
Oral activities Play Educational Variation	Understanding of the teaching
Discussions Group work	Understanding of oral participation
Positive response Teacher	Motivation

Table 11 Examples of categorization of codes, question 8 through 10

## 4.2 Analyses of the Group Interviews

After the group interviews, both interviews were transcribed by using a program called Transcribe Helper. The program was used in order to streamline the process of transcribing. New ideas emerged during this process, since it is a continuously analysis of the material (Postholm, 2017), and was noted in a notebook for later use. I choose to include laughter, pauses, hesitation, and vocalization in order to be transparent and maintain the integrity of the participants' experience. Below is an overview of the participants who participated and the duration of the interviews.

Group	Participants (pseudonyms)	Time	Level of achievement in English
10a	Lars, Silje and Benedicte	20:53	Medium
10b	Ole, Vemund and Johanne	16:21	High

Table 12 Overview of participants in the group interviews

Following the transcription, I copy and pasted both interviews into a table and added two additional columns to the right of the transcription. I poured through the material several times to look for interesting concepts and patterns (Yin, 2014). Interesting concepts and patterns were noted as codes in the first column. I used the same inductive strategy as with the survey, coding with no theoretical interference. Below is an example of how I coded and categorized the interviews.

Students' statement	Codes	Categories
Lars: "I think it is important to understand the grammar and being able to keep a conversation, pronunciation and longer text writing is also important (...)" (appendix H: 4)	Grammar Pronunciation Writing Conversation	Understanding of the subject
Silje: "but that is how our class culture is, I think. It is important to not stand out" (appendix H: 5)	Class culture Embarrassing	Understanding of oral participation
Silje: "(...) it was quite okay to have a little warm up, such as hi ha ho and, did other things and stood up rather than to be sitting on the chair all the time" (appendix H: 6)	Warm up Active	Understanding of drama activities

Table 13 Examples of coding and categorization of the group interviews

In order to triangulate my material, I looked through all of my material and wrote down the categories. The categories were as follows: understanding of the teaching, understanding of oral participation, learning environment, class culture, motivation, understanding of the subject, understanding of drama activities, teacher influence, and oral assessment. Many of these categories had similarities and were therefore reduced down to four categories (see figure 9). Data triangulation strengthens the construct validity of the study since both the surveys and the interviews studies the same phenomenon (Yin, 2014).

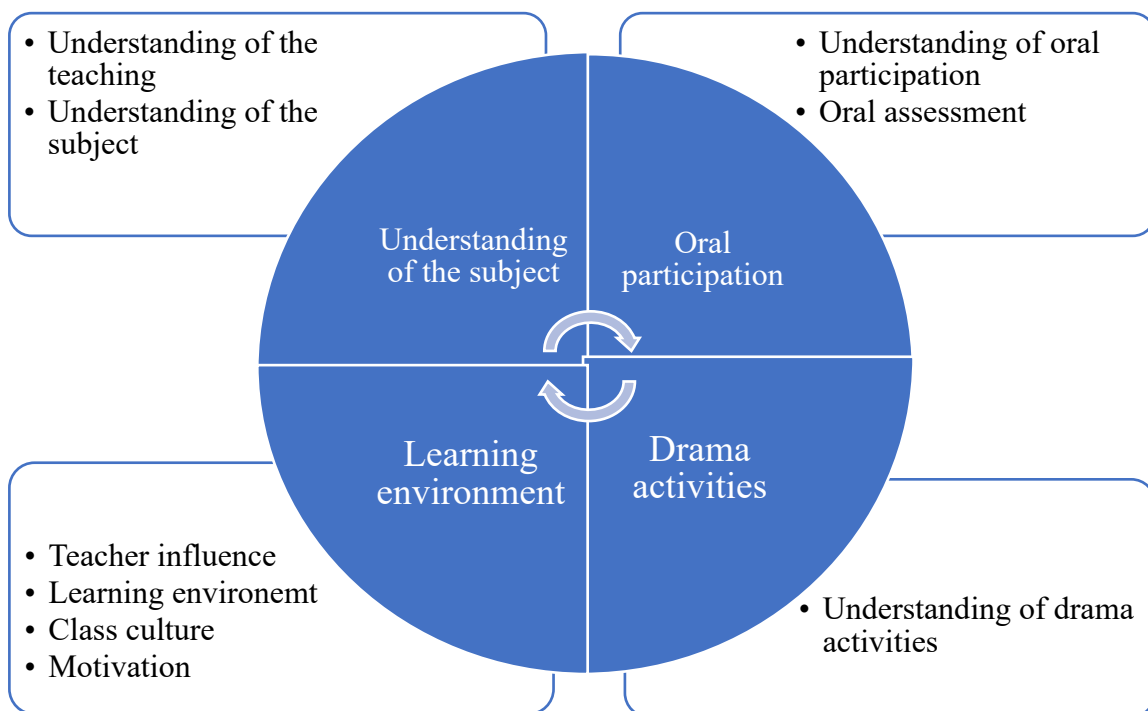


Figure 9 Overview of how I narrowed down the categories

## 5 Findings

In this chapter, I will present the triangulated findings from the interviews and the questionnaires in terms of themes. First, I believe students' perception of English is closely linked with their understanding and expectation of the subject. I have therefore chosen to include students' perception of the subject (5.1) and their perception of the school project (5.1.1). Then, present the students' perception of their oral participation (5.2) and how it is connected to their perception of the teacher's influence (5.3), learning environment (5.4) and motivation (5.4). Lastly, present the students' perception of drama activities and their experience with Shakespearean language (5.6).

### 5.1 Findings on Students' Perception of the Subject

At one point during the interview, all of the participants were asked what they were expecting to learn in the English subject. Their overall agreement was that grammar teaching, proper pronunciation of English words, and being able to have a conversation was important to learn. An example is Silje, who viewed learning English as something practical when traveling:

“I'm more on the fact that one should be able to speak, in most cases it is what we need. Writing letters is not as common anymore, therefore being able to hold a conversation in any country in English is very important, the pronunciation is a result of speaking a lot of English” (Silje, appendix H: 7).

And when I asked Silje and her group a follow up question of whether it was important to speak with an American or British accent, the three of them were in agreement that being understood was more important.

#### 5.1.1 Perception of the School Project

The students were asked in survey 2 how they had experienced the English teaching during the project. There are two ways of understanding their statements: the students can view the project as meaningful but still experience it as boring, or the students can view the project as pointless but still experience it as fun. It is therefore not possible to determine cause and effect unless the students specifically made a comment on this regard.

The findings show that none of the girls had negative experiences with the project and there were only four boys who did. Their statements were:

- “very demotivating, not very educational and humdrum” (appendix L: 6)
- “boring, there is no reason for me to learn outdated words. Better to learn modern English” (appendix L: 24)
- “boring and not particularly educational in the sense of English” (appendix I: 5).
- “I think it was boring regardless” (appendix L: 25)

Statement 6 and 5 suggest that the reason for the project being boring was because they did not view the project as educational. Statement 24 suggest that it was boring because he did not understand why they were learning Shakespearean language.

The majority of the students had both positive and negative experiences with the project. The word cloud below displays the most common words used by the students to describe their experience.



Figure 10 The most common words used by the students to describe their experience

The word cloud show that speaking aloud, doing activities, doing something different, variation and Shakespeare was often mentioned by the students. For the majority of the students, speaking aloud was a positive experience. Statement 3 below, suggests that since the lessons has provided situations where the students had to speak in English, it has contributed to the students in general to speak more. Additionally, statement 55 below, suggests that the

choice of activities determines whether they are encouraged to speak. In support, Benedicte mentioned that motivation depended on the teacher’s ability to create variation.

“I have enjoyed it very much! It has been a lot of orality over the past four weeks which as contributed to both me and my fellow students to be more oral” (appendix L: 3).

“Yes, because the teacher has used activities encouraging us to speak English” (appendix L: 55).

Silje also mention during the interview that when asked her opinion on traditional versus alternative teaching methods, alternative teaching methods were a lot more fun. Her opinion was grounded in a comparison with lessons where she had to sit and write most of the time, rather than have more variation. Benedicte agreed with Silje and additionally pointed out that traditional teaching methods were outdated. She referred to the new subject curriculum as an argument for why new methods should be put in use. Ole was also positive towards alternative teaching methods since in his experience he learns better. He justified this by stating that it can be more fun, and he remember the material better, rather than listening to the teacher and looking at the board.

## 5.2 Findings on Students’ Perception of Oral Participation

Both before and after the project, the students were asked to answer the statement: *I enjoy speaking English in class*. Interestingly, there were an increase of students who did not enjoy speaking English in class after the project, as shown in the table and figure below. 14,3 % of the students answered before the project that they “highly disagree” or “disagree”, compared to 28,2 % after the project.

Answer	Before	After	Before (percentage)	After (percentage)
Highly disagree	1	3	2,9	7,7
Disagree	2	8	11,4	20,5
Do not know	10	9	28,6	23,1
Agree	18	18	51,4	46,2
Highly agree	2	1	5,7	2,6
<b>Total</b>	<b>35</b>	<b>39</b>	<b>100</b>	<b>100</b>

Table 14 Question 3 - Frequency of students' answers before and after the project

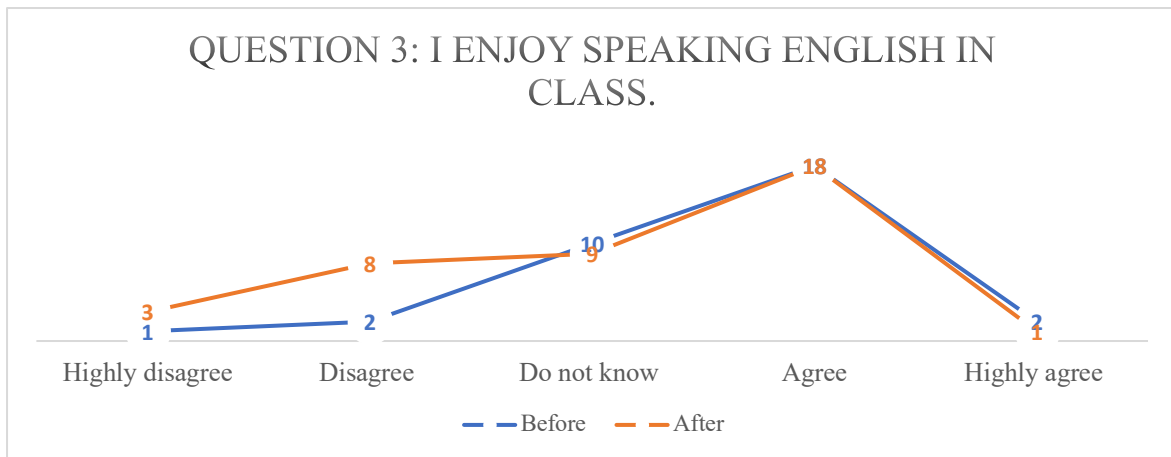


Figure 11 Question 3 - Frequency of students' answers before and after the project

However, when comparing whether the students enjoyed speaking English with whether they experienced speaking more English, the results differ. There were only three students who reported that they had spoken less English. One of them stated that this was because he lacked motivation. The other two did not provide an explanation. 26 of the students wrote that they experienced speaking more in English, generally because they were exposed to a variety of oral activities. This suggests that *enjoy speaking* is not necessarily a cause of experiencing a higher degree of oral participation.

Question 7 in the surveys asked the students whether they enjoy participating orally. The two tables below show each student's individual answer before and after the project. The students who did not answer both surveys have not been included. Green represents those who after the project answered that they enjoyed it more than before the project. Blue represents those who enjoyed it equally after as before the project, and yellow represents those who enjoyed it less after the project compared to before.

Before	After	Before	After
3	4	3	3
4	3	3	4
5	5	5	5
4	3	4	3
3	4	3	4
5	5	2	1
5	5	5	3
4	5	3	3
4	3	3	3
4	3	5	4
3	2	5	4
3	3	4	3
3	3	3	4
4	3	3	4
4	3	3	4
2	3	4	4
3	3	3	3
5	2	3	3

Figure 12 Question 7 - Individual changes in perception (10A and 10B)

Based on the figure above, 9 students experienced that they enjoyed speaking English more after the project, while 13 students experienced that they enjoyed it less. This further highlights that there is not necessarily a correlation between experiencing a higher degree of oral participation and enjoying speaking English, since there should have been more students who enjoyed speaking English if correlating with the 26 students who wrote that they experienced speaking more in English.

The students who experienced speaking more English had a variety of reasons as to why, and some expressed that it had been exciting to participate orally or a great way to learn:

“I believe so. It has been exciting participating orally.” (appendix L: 47)

“Yes, I experience speaking more English in class. Because of all the fun activities (...) the lessons (...) has been pretty oral and practical. A great way to learn.” (appendix L: 48)

“Yes, because we have had many oral activities where we have spoken English.” (appendix L: 49)

“Yes, because previously we have had mostly written activities but now it has been more oral.” (appendix L: 50)

“Yes. We have had more oral activities and more oral activities without grades. We spoke English without the stress of grades.” (appendix L: 51)

“I think I have spoken more English in class because we have not only been sitting and talking, we have walked around the classroom and done different things.” (appendix L: 52)

“Yes, I have. Because we have been given the opportunity to have discussions. We have also worked a lot in groups.” (appendix L: 23)

“I have spoken more English than previously because we have had more oral activities.” (appendix L: 53).

“Yes, because we have discussed more in groups.” (appendix L: 54)

Grades, stress, and being passive are three aspects brought up by students in their statements above. One student expressed that since the oral activities were not graded, there were less stress. This suggests that her experience with oral participation often is in situations where she is graded on her performance. Ole addressed this during the interview and stated that when performing orally in front of the whole class one has to be prepared, or it would be

embarrassing. He therefore thought it more comfortable to speak in smaller groups when one does not have to be prepared. Another student felt that doing activities that required her to move around made her speak more English. This indicates that being active motivated her to participate orally.

During the interviews, the students were asked how they would define oral participation. Their first response was *raising their hands* in class:

**Ole:** raise of hands, speaking English when answering to what is being asked.

**Vemund:** I also do not believe it is just oral when raising your hand but when you speak with your classmates in English or the teacher.

**Johanne:** mhm, agree, or when one is raising one's hand and speaks English. (appendix H: 14)

The other group answered:

**Benedicte:** It could be a play or raising your hand.

**Silje:** I very much agree with raising your hand, ehh, we do not have a lot of presentations anymore, we mostly record ourselves on video, ehh, where you sit and talk to a computer which indicates that you can do it a thousand times until you are satisfied. Speaking in front of the whole class is when you get good because you are supposed to know it with only one try, exactly as in real life, you do not have a thousand tries.

**Lars:** Yes, what Silje said, I prefer presentations (...) videos are too much hassle.

**Benedicte:** Additionally, there is always something to pick on.

**Lars and Silje:** Yes.

**Benedicte:** You pronounced that word wrong, one is never satisfied. (appendix H: 15)

An interesting aspect with Silje's statement is that she mentions how presentations in front of the class is more authentic than video presentations. Doing something once is more authentic than given the chance to get it perfect. Benedicte also points out that there is always something to perfect when recording a video presentation. This suggest that authentic and spontaneously activities in class provide greater oral participation than, in this case, recording a video presentation.



Recording a video presentation was brought up in both interviews. The students' experiences were that video recording made it impossible to attain the highest grade because the teacher had the opportunity to mark every little detail they did wrong during the presentation. Lars mentioned that he understood why the podcast was beneficial for those who had problems speaking in front of the whole class and that the teacher could grade the presentation during the weekend, but he did not experience linguistic development by recording on video. Ole brought up another aspect with the podcast and suggested that it is more authentic having a conversation with your partner rather than recording the conversation on video.

**Ole:** To me, the podcast sounded like a good idea but when we were told to videotape ourselves, I am not a

**Vemund:** agree

**Ole:** I am not comfortable seeing myself on the camera, it feels fake it is much better to put the phone in the middle and have a conversation with the person you are talking to, looking at that person. Rather than, it gets weird, I feel, it is more like a presentation.

**Vemund:** Yes

**Ole:** The assignment had been better if we had just recorded ourselves. (appendix H: 16)

### 5.3 The Teacher's Influence

One element brought up by the students both in survey 2 and the interviews were the importance of how the teacher influences their willingness to participate orally. Question five in survey 1 and 2 asked the students to determine whether the English teacher motivates them to participate orally in class. The table and figure below show the frequency of students' answers before and after the project. There was an increase of students who "sometimes", "often" or "very often" experienced being more motivated by their teacher to participate after the school project, from 71,5 % to 82 %.

Answer	Before	After	Before (percentage)	After (percentage)
Never	1	4	2,9	10,3
Rarely	9	3	25,7	7,7
Sometimes	12	17	34,3	43,6
Often	10	13	28,6	33,3
Very often	3	2	8,6	5,1
<b>Total</b>	<b>35</b>	<b>39</b>	<b>100</b>	<b>100</b>

Table 15 Question 5 - Frequency of students' answers before and after the project

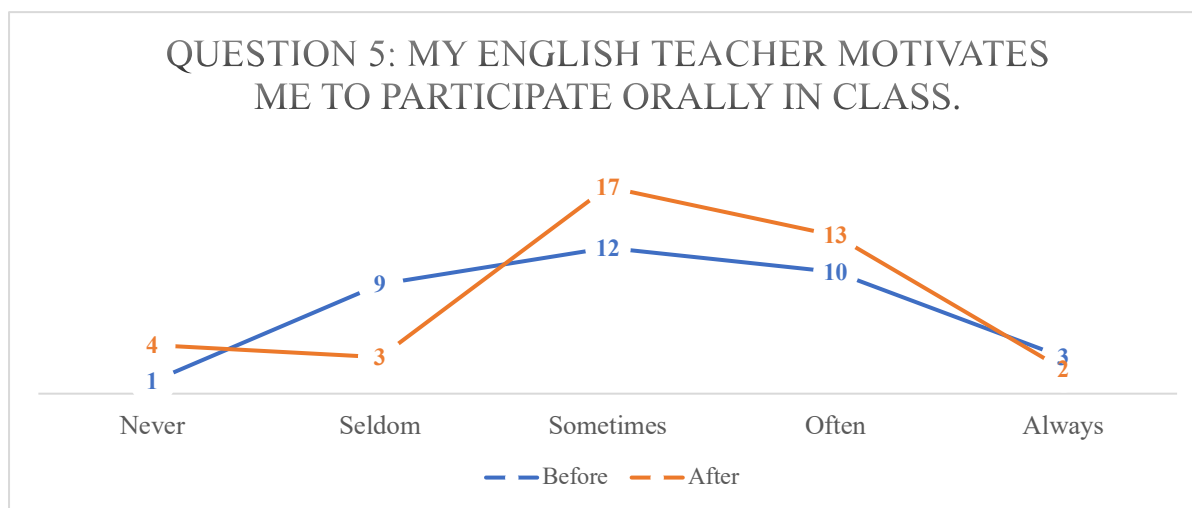


Figure 13 Question 5- Frequency of students' answers before and after the project

However, there were three more students after the project who answered that they never experienced being motivated to participate orally in class by their teacher. One student wrote that he spoke less English during the project than in previous classes because he did not experience motivation.

“During the research project I have spoken less English than previously. This is due to lack of motivation” (appendix L: 8).

However, there is not necessarily a correlation between not being motivated to participate orally and experiencing speaking less English. There were several students who wrote in survey 2 that they experienced being *forced* to speak English. These students experienced that they spoke more in English after the project since the English teacher forced them to speak English.

“Yes, I have spoken more English because we have been forced to do it but at the same time that is a good thing because that is how we learn” (appendix L: 31).

“Yes, I experience speaking more English in class than what I previously do. That is because I feel that I have been forced to do it and that I for example has not been allowed to answer in Norwegian. This has been both unpleasant and educational” (appendix L: 32)

Although *forced* bears a negative connotation, the students agreed upon that being forced to speak English was positive for them to develop. Silje and Benedicte addressed this during the interview. Their experience was that since it is not common for everyone to speak English during class, they chose not to because it is embarrassing. Their conclusion was that when the teacher consequently speaks English and additionally encourages and forces the students to do so, it becomes less embarrassing. Johanne, Vemund, and Ole from the other group interview did not talk about being forced to speak, but they addressed the teacher’s influence. When asked whether it mattered if the English teacher spoke English, they argued that either everyone speaks English, or nobody does. Silje, Benedicte and Lars stated the opposite, their experience was that they spoke more English when the teacher consistently did.

**Marthe:** “But does it matter whether the English teacher speaks English in class?”.

**Johanne:** “It does not matter that much when none of my classmates speaks English”.

**Marthe:** “So the teacher could just as well have spoken Norwegian?”.

**Johanne:** “Yes”.

**Vemund:** “Yes, hmm, but when the teacher speaks English one learns to better interpret the language, but I agree that it should be like either no one speaks English, or everyone speaks English”.

**Ole:** “Yes, I completely agree with what you say”. (appendix H: 9)

#### 5.4 Findings on Learning Environment

Students’ experiences of their learning environment and their class culture do predetermine their acceptability to new teaching methods. Additionally, drama activities could create new relationships between the students since they are constantly interacting with each other. Students’ well-being is crucial to establish a positive learning environment and culture for learning.

A positive learning environment is determined by, among others, whether the students enjoy the company of the other students in their class. The students were asked, both before and after the project, whether they enjoyed being with the other students in their English class. As illustrated in the figure below, their answers are concentrated solely to the right on the scale. This means that none of the students' experienced dissatisfaction in the company of their fellow students.

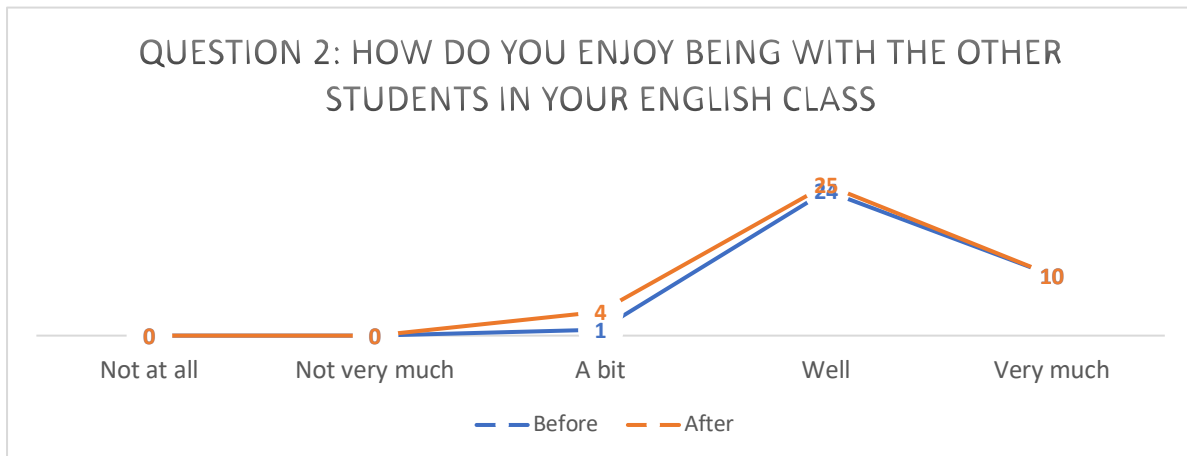


Figure 14 Overview of frequencies in number of students

Whether they enjoy being with the other students could affect their willingness to participate orally. When asked if they were more motivated to speak English during the project, there were three students who wrote that they felt safer:

“Yes, I am motivated. Because I feel more safe in class and I have learned that it is not that scary to make a fool of oneself” (appendix L: 26)

“I do not feel that big of a difference from previously. The only thing is that I feel more safe because of the oral activities” (appendix L: 27)

“Yes, a bit. I feel safer in class than what I used to” (appendix L: 28)

The first student expressed that sentiment, because it was acceptable to make mistakes. The second student felt safer because of the oral activities we did in class. The last student was a bit more motivated since he felt more safe. On the contrary, there were also students who did not experience being more motivated because they did not experience the safety of the learning environment. While others chose not to speak English since they experienced that no one else did. There are two interesting factors. One is that because the first student does not

feel safe, she chooses to not participate orally. The other student chose not to speak English because no one else does.

“No, I am not more motivated to speak English. That is because I do not feel that the learning environment is safe, and I therefore chose not to do it” (appendix L: 29)

“Not really, since no one else speaks English” (appendix L: 30).

Although, generally students experienced a safe learning environment and generally speaking more English, the interview participants did not think four weeks was enough time to permanently change the class culture.

**Marthe:** (...) or will it go straight back to what it was before I came?

**Johanne:** haha

**Ole:** I think it's going back to normal, hope there might be some change though and...

**Vemund:** hope maybe there will be some more activities and stuff, because we haven't had much of those this semester. (appendix H: 8)

## 5.5 Motivation

To be motivated by the teacher is not enough when engaging in student-centered activities, the students must also experience a positive learning environment and motivation from their classmates. Question 4 were as follows “my classmates motivate me to participate orally in English”. There was a slight decrease in students who experienced being “sometimes” or “often” motivated by their classmates after the project (see table 16 and figure 15).

Answer	Before	After	Before (percentage)	After (percentage)
Never	4	5	11,4	12,8
Rarely	14	16	40,0	41,0
Sometimes	13	14	37,1	35,9
Often	4	4	11,4	10,3
Always	0	0	0	0
<b>Total</b>	<b>35</b>	<b>39</b>	<b>100</b>	<b>100</b>

Table 16 Question 4 - Frequency of students' answers before and after the project

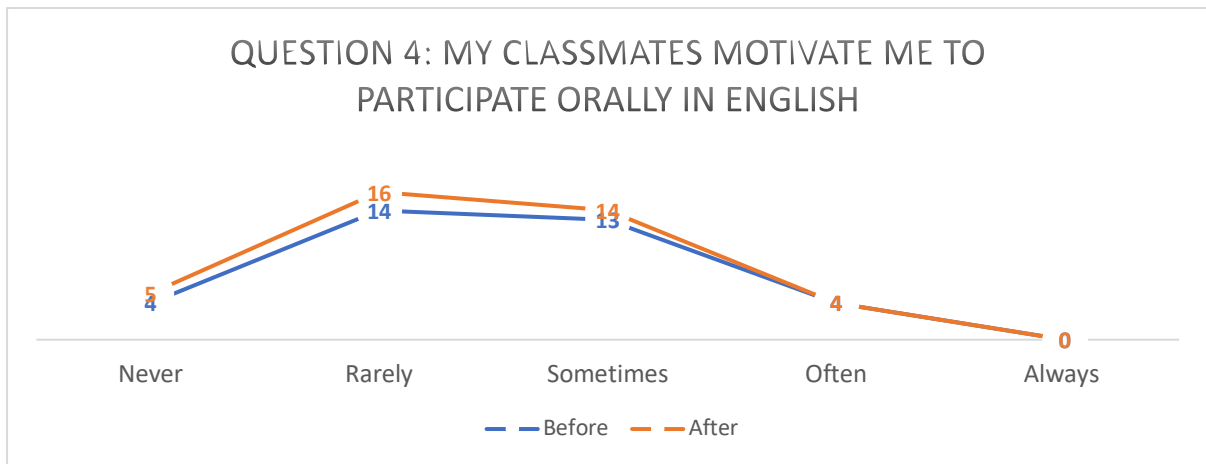


Figure 15 Question 4 - Frequency of students' answers before and after the project

However, one student wrote, when asked whether she spoke more English that “(...) I feel I may have spoken more English (...) perhaps because I have a motivational partner (...)” (appendix L: 33). Another student wrote that “I spoke a bit more English (...) I am more comfortable when I am with my friends (...)” (appendix L: 34).

Although the frequency suggest that students were less motivated by their classmates to participate orally after the project, several students had positive experiences with group work. One student wrote that he is “not one of those who enjoy speaking in front of the class, but I have been more motivated to participate in group discussions” (appendix L: 35). Another one wrote that “Unsure, I best enjoy speaking English when we are in smaller groups (...)” (appendix L: 36). Vemund also touched upon this during the interview and stated that “it is important to have some oral activities and be social with each other because it is an oral subject (...)” (appendix H: 17).

In both interviews, the students were asked what motivates them in English. Their general motivation was getting good grades, but there were also factors such as work, submission, variation and orality that they deemed motivating. Below is an excerpt from both interviews in chronological order.

**Lars:** “ehh, it is that I get relatively good grades (...) and that it is important, one cannot get a good job (...) without knowing English since everything is connected abroad (...)”

**Silje:** “motivation varies from week to week, if, yes, if there is a submission due maybe I work a bit harder”

**Benedicte:** “yes, but it also depends on the teacher, if the teacher is engaged and do different things and you do not sit and write text after text week after week, but do different things and get variation, it becomes more exciting and fun” (appendix H: 10)

**Johanne:** “grades” (appendix ).

**Ole:** “as Johanne says, you want good grades, so you do your best, eh, but I do not know what motivates me beyond that” (appendix ).

**Vemund:** “I also think grades motivate me, but it is also important to learn English because it is the most global language in the world (...) and a lot of people speak it” (appendix ). (appendix H: 11)

When the students were asked in the second survey whether they had been more motivated to speak English during the project, there were mixed responses. There was only one person who had answered he was less motivated: “A little bit less motivated than previously. This is because I dislike the activities in class and do not experience development in the subject” (appendix L: 17 ). Most of the students answered that they experienced being equally motivated, but most of the students did not give a specific reason as to why. Those who did give an explanation wrote that they were equally motivated because they use English outside of school.

“No, because I know how to speak English (...) I speak a lot of English every day” (appendix L: 37)

“I am always motivated to speak English since I use it a lot when I’m gaming and watch series” (appendix L: 38)

“I speak a lot of English outside of school anyway” (appendix L: 39)

## 5.6 Findings on Students’ Perception of Drama Activities

There were mixed perceptions regarding the use of *games*. Students’ responses on how they had experienced the English teaching during the project in survey 2 suggest that playing games were useless and stressful when only regarding the responses that addressed playing games directly. One student responded that the activity where they used phrases from the play and combined it with a melody of their own choosing was *useless*. Another student did not understand how the activity Hi-Ha-Ho could be educational, and another student expressed that playing games made her stressed. These were the statements that addressed the issue

directly. In opposition to the statements from survey 2, the interviewees had experienced playing games positively. Benedicte thought the singing activity was a lot of fun in addition to enjoying the activities we did both at the beginning and end of class. Silje agreed with her statements and explained that the singing activity, living pictures, and playing games were more fun than being on the computer all the time.

However, *activities* and *physical activities* were mentioned multiple times by students who regarded the project positively. Their overall perception of the activities that we did were that it was varied, fun, oral, and creative.

“I think it has been more focus on oral activities and playing games. Something I think is good. The class hours have also been more *innholdsrike* and educational then previously. Additionally, I like that it has been great variety from class hour to class hour” (appendix L: 22)

“It has been a bit more fun with activities” (appendix I: 40)

“It has been a lot more physical activities and the teaching has been creative. The last class hours have been good” (appendix L: 41)

Although the overall response from the students were that they experienced drama activities educational, for some of the students Shakespeare and Shakespearean language was a barrier. For most of the students it was the language that were particularly challenging. One student stated that certain words were difficult and special. However, she did not mention specifically whether this affected her perception of drama activities negatively. Another student refers to the language as old English, and states that learning an old language is boring. He additionally wrote that it was like learning a new language, which suggest that the stretch between his prior language skills and the new material was too far apart. Three of the students below refers to the content of the lessons, specifically the theme. For one of the students the theme was difficult because the language was difficult. While the other two thought four weeks with Shakespeare was a bit too long, since they experienced the theme as repetitive.

“When we have worked with Shakespeare, I think it has been a lot harder. (...) many difficult and special words that I have not seen or heard before” (appendix L: 42)

“The theme I would say was a bit difficult because of the language” (appendix L: 43)



“I am not a big fan of Shakespeare, because it feels like a very repetitive theme”

(appendix L: 44)

“It has been a bit fun, but the old English made the lessons boring. It was like learning a new language” (appendix L: 45)

“Good, but at the same time tired of Shakespeare and at the same time it became a bit much oral and too much of the same thing” (appendix L: 46)

Benedicte also addressed the issue with Shakespeare during the interview. When asked how she had experienced the project, she mentioned that Shakespeare was a bit difficult since she was not familiar with his work from previous teaching. Additionally, that the language was difficult. Lars did not perceive the language as difficult and thought it important that students learned old languages in order to be able to read historical documents.

Another aspect with drama activities were brought up by Silje and Benedicte. When asked whether the English teachers usually speak English, the students answered:

**Silje:** a lot of Norwegian.

**Benedicte:** our last teacher (...) introduced each class hour in English and then explained the same thing in Norwegian.

**Silje:** (...) we did a lot of oral activities with her, ehh, presentations and dramatization (...) crazy approach, you just wanted to sit and write for once.

(...)

**Silje:** [with our previous teacher], it was different than what you did, there were a lot of dramatization of our own choosing. (appendix H: 12)

Silje's comment on dramatization suggest that if there are too much unorganized and purposeless drama activities, there will not be a positive experience with drama teaching. Ole, Vemund, and Johanne also mentioned their experience with drama activities from previous classes:

**Johanne:** [laughter] I thought it was embarrassing, I do not think I learned anything from it.

**Ole and Vemund:** [laughter]

**Vemund:** Was it when we had to move towards the wall and stuff?

**Ole:** Yes [laughter].

**Johanne:** We had morning dance and stuff, I did not learn a lot from dancing, like really. (appendix H: 13)

The students' statements suggest that they experienced drama activities with their previous teacher as embarrassing and meaningless. These statements suggest that, in agreement with the other interview group, a direct explanation of what, how, and why is required for the students to experience meaningfulness with drama activities.

## 6 Discussion

In this chapter, I will discuss this study's findings in relation the theoretical background and previous research. First, how students perceive oral participation (6.1) will be discussed in light of students understanding of oral participation and what affected their general agreements. Second, I will discuss the students understanding of the teacher's positive influence on their oral participation. Third, the joy and skepticism of drama activities (6.3) and the barrier of Shakespearean language (6.3.1).

### 6.1 How Students Perceive their Oral Participation

The students who participated in the group interviews were in general agreement that oral participation entailed raising their hands in class. Their understanding of oral participation is not in agreement with Vygotsky's theory on how language is learned through social interaction. Their understanding is more in line with the traditional practice of language learning where the students are passive; the teacher gives an instruction, the students respond by raising their hand, and the teacher evaluates, as Nordgren (2016) argues in her research on teaching practice in Norway often being monologue. Furthermore, one of the students argued that oral participation is when one is giving a presentation in front of the class. This situation was more authentic than recording a video presentation since it resembled a real-life-situation, in the sense that you only had one try. Although there is greater interaction between performer and audience through an oral presentation versus a recorded video presentation, there is no authentic face-to-face communication as Brown (2014) argues. Authentic face-to-face communication in the context of giving an oral presentation in the classroom can only be created through interaction in the form of feedback as Rasmussen et al. (2014) argues in their research on teaching practice. If the teacher provides time after each presentation for the students to give feedback, the students will participate orally by using language appropriate to the situation as Hymes (1992) stresses regarding context-based language production. Peer-feedback will also build confidence and encourage participation (UDIR, 2016).

The students were generally in agreement that they had greater oral participation during the school project and that the experience of being active participants had been a positive experience. The main reason for students being more active was due to the variety of activities which encouraged them to speak English. Hamzah and Asokan (2016) investigated to what extent classroom participation was affected by participation instructions. The school

project was modeled by introducing the students to small group discussions, mini-dramas and role-play which resulted in greater oral participation. Additionally, Hamzah and Asokan recognized that one of the reasons was due to the variety of fun activities the students were exposed to. This corresponds with one of the most common words the students used to describe the project: *fun*. One of the students expressed that the variety of fun activities were the reason she looked forward to having English. This was also the opinion of the interview participants, they expressed that the alternative teaching methods I presented were more fun. One compared these alternative teaching methods as opposite of traditional where she would sit and write, and expressed that variation was needed. Another justified his opinion by stating that he remembered the material better since alternative teaching methods tended to be more fun. This is in line with the framework of COE (2001), which states that students must be exposed to various activities through social interaction in order to be motivated and activate their communicative language competence.

In general, students experienced speaking more English but in opposition they experienced not being as found of speaking English after the project. The general response is that although they have participated more, students find it educational yet still uncomfortable. This raises a question of validity and whether the question of asking the students whether they enjoy participating orally, measured the original intentions of the question. Since the last three questions of the second survey were not asked with a five-point Likert scale, the students' own descriptions of the project are in this case more reliable.

Another aspect of the positive attitudes towards oral participation was that the lesson plan was structured where everyone was given the *opportunity to participate*. One student wrote that he was unsure whether he had spoken more English, but everyone had been given the opportunity to do so. Another wrote that he had experienced speaking more English since they were given the opportunity to discuss in groups. Rasmussen et al. (2014) urges that students must be given the opportunity to participate to encourage confidence. Additionally, Imsen (2014) and A.-L. Østern (2014a) argue that giving everyone the opportunity to participate is done through planned instruction. This was done through thoroughly planning the school project, presented in chapter 3. I choose *A Midsummer Night's Dream* which has many characters so that each student had the opportunity to participate. There are several main characters, unlike *Romeo and Juliet*, which gave everyone the opportunity to choose a character of importance in the play. It was also preferable to choose this play when the

students were asked to read scene 1 act II in smaller groups of six, since everyone could each have a different character. Multiple students wrote that they best enjoyed speaking English in smaller groups and one student in the interview expressed that smaller groups were preferable since it was less embarrassing. This is in line with Sæbø's (1998) writing on how smaller groups are preferable, since students are put in a low-stress situation where they are not expected to perform in front of a big audience.

The aspect of *low-stress participation* was a factor the students addressed by stating that since there had been more ungraded oral activities there were less stress. Additionally, more variation resulted in less stress and they experienced having more energy during the rest of the day. Raba (2017) argues that a variety of group and pair activities engage students and shy students experience being less stressed. Hi-ha-ho, the warm-up activity introduced to the students in the second lesson, had everyone standing in a circle and participated mainly by using their body and uttering the sounds hi-ha-ho. Although this activity is a low-stress situation regarding the absence of having to use the target language, the activity requires focus and the ability to respond quickly. To some students this could be experienced as stressful.

The students addressed that one of the reasons they experienced a higher degree of participation was due to the *learning environment*. The findings show that the students enjoyed being with the other students in their class. Some of the students also expressed that they were more motivated to participate due to their perception of a safe learning environment. Gill (2013), Irish (2011), Luckner and Pianta (2011), Raba (2017) and Sæbø (1998, 2009a), all address the importance of a safe learning environment in order to promote oral participation. Irish (2011) argues that studying Shakespeare in the classroom calls for activities which ensure active participation and mutual trust, since the students are cooperating using both body and oral language. Gill (2013) stresses how a safe learning environment is created through student-centered activities where students motivate each other, which Raba (2017) supports through the understanding that cooperative learning enhances the students' motivation to learn. The quality of the learning environment is determined by the relation between teacher and students as well as between students (Luckner & Pianta, 2011). Sæbø (1998, 2009a) touches upon the social constructivist aspect of drama activities and how drama activities can contribute to better relations between the students and

promote joy and positive attitudes. This corresponds with the students' written response that their classmates motivated them to participate.

## 6.2 The Teacher's Positive Influence on Oral Participation

Considering my role in this project, it was evident that the teacher role had influence on the students' perception of their oral participation. The students' general response after the project was that they were often motivated by the teacher to participate orally in class. Their general response was that they were challenged and encouraged to speak English due to the activities and their teacher. Normally they would sit and listen to their teacher and not be exposed to the high amount of various activities. The reason why students felt encouragement by their teacher could be because the activities were student-centered and therefore allowed the teacher to move around in class and get the student back on track. As T. P. Østern and Engelsrud (2014) argue student centered activities benefit since students are engaged in an activity while the teacher can use the whole classroom and move to areas where she senses that students are unfocused. This is also why, as A.-L. Østern (2014a) urges, one should plan a class hour or project with the full picture in mind, as was done prior to the school project. All of the activities in class are student-centered and only required the teacher to introduce an activity, while the students executed the activity by interacting with each other.

Another aspect which is influenced by the teacher is the amount of variation or change of rhythm, as A.-L. Østern (2014b) touches upon. She expresses that if the teacher does not change rhythm the students will become unfocused and bored. Knowing when to move from one activity to the next is often explained as a gut feeling due to the change of atmosphere in the classroom. The students were in general agreement that due to the variation of activities the class hours were more fun, educational and exciting. They perceived the teacher as more committed to the teaching material. A committed teacher influences their students by expressing this through her body language (T. P. Østern & Engelsrud, 2014). If the teacher is negative towards using drama activities in the classroom the students will pick up on this and more likely develop a negative attitude as well (Sæbø, 2009a).

There were different opinions whether it mattered if the teacher spoke English or not. Some of the students argued that it did not matter while others clearly felt they were influenced to speak English if the teacher spoke English and referred to a previous teacher who had spoken mostly Norwegian in ESL class. The students also expressed that four weeks were not enough

time to make a permanent change to the class culture, although they hoped there would be some changes to the amount of various activities. Krulatz et al. (2016) investigated to what extent English teacher use the target language in the EFL classroom. They argue, based on Krashen's input hypothesis that students should be exposed to a sufficient quantity of the target language for language acquisition to occur. Hazar (2019) also discovered that through drama activities students experience more willingness to use the target language since they are having fun. The students also expressed that the teacher influenced them to participate orally since they experienced being forced to speak English. Although *forced* bears a negative meaning, they were in agreement that it was necessary in order to encourage everyone to participate orally.

The students also addressed the use of video recording as a tool to assess their oral skills and understanding of the material at the end of the school project. Students experienced the video recording as an unauthentic situation since they were expected to make a podcast which is only audio recorded. Additionally, they argued that since it was recorded the teacher could grade every detail of their oral skills, which made it impossible to achieve the highest grade. This experience does not correspond with Hsu et al. (2008) research on students' perception of the use of technology in the ESL classroom. Their students experienced the use of audioblogs motivating as a formative and summative assessment tool. Additionally, the teacher found it useful to be able to give individual feedback which also gave the students the opportunity to track their learning process. Shrosbree's (2008) research on the use of video recording also supports Hsu et al. (2008) research, which proved beneficial in giving a more reliable and valid assessment of the students oral skills since the teacher could assess outside of the classroom without any distractions. However, one of the students expressed that since there are students who generally fear speaking in front of the class, this type of assessment is beneficial. Additionally, it is beneficial for the teacher to be able to assess the podcast during a time free of distractions.

### 6.3 The Joy and Skepticism of Drama Activities

The general response from the students who addressed the warm-up activities in the second survey was that they did not experience them as useful or meaningful. Essentially, they were not able to understand the meaning of these activities as part of the learning process. Hazar (2019) argues that in order for drama activities to be experienced as useful, the activities have to be integrated and relevant. In her study, students were positive towards drama activities

since they could explain what they had learned through specific activities. This calls for explicit explanation by the teacher as to why more unconventional drama activities are used as a communicative approach to language teaching. This is in line with Sam (1990) who argues that drama activities cannot be a “last resort”. Although it was clear why the warm-up activities were included, a think-peer-share activity should have been included afterwards to encourage students to reflect on the purpose of activities.

Generally, the students in the interviews were positive towards the warm-up activities. They argued that these activities were different from what they were used to which made it more exciting, fun and gave them more energy. To Vygotsky, playing is an important part of development since it is joyful, and the students use their imagination, senses and independence to construct their own knowledge. A.-L. Østern (2014b) and Sæbø (1998) additionally argues that warm-up activities are essential to get the student hooked and motivated. Compared to sports, warm-up activities are a tool to warm up body and psyche to create positive attitudes, but essentially the students must understand the usefulness behind these activities.

Furthermore, the students were in disagreement whether singing made them more competent English speakers. At the end of the fifth lesson, the students were asked to use the text from the living pictures activity and sing the text with a song of their own choosing. Some of the students saw this as a fun and different approach to teaching, while others saw it as pointless. The students were given props and the classroom was converted into a stage in order to create the atmosphere of actors and audience. According to Øfsti (2014) this would not only create an expectation of how to interact as actors and audience, but affect development and wellbeing. Since expressions through music and movement is an esthetic approach to learning (Hohr, 2013). Although these factors were thoroughly considered by the teacher, the uncertainty of not understanding the usefulness could result in student skepticism towards drama (DiNapoli, 2009). Which was one of the aspects brought up by the students related to their previous experiences with drama. They argued that unorganized dramatization and activities were a pointless approach to English teaching, although they thought this school project was different than previous experiences.

Activities and physical activities were generally viewed positively by the students, because they were varied, fun, oral and creative. Their understanding of drama activities was that they



were active participants during the project, rather than traditional sit and listen style learning. Although listening is part of students' communicative competence (Tishakov, 2019) it is a valid point that they do not experience active participation through interacting with the teacher in an IRE-situation. Sæbø (2010) reported, after her school project in Norway, that students responded positive towards drama activities since they were engaging, created eagerness, and variation.

### 6.3.1 The Barrier of Shakespearean Language

Generally, the students experienced Shakespeare as a barrier due to the language which they found difficult to comprehend. Yet, there were only a handful of students who implied that the language barrier resulted in negative perceptions to drama activities. The introductory activities focused on interacting with the language, context and meaning. Yet, the general response indicates that the material was not adapted to their level of skill. This could result in negative attitudes towards similar activities, such as when the students worked with the epilogue during the sixth lesson, since they did not feel that they mastered the language (Imsen, 2014). There was only one student who deemed it important to learn old languages. He argued that by learning old languages one is able to read historical documents. The same student also stated that he is motivated to learn English because without knowing English one is not able to get a good job since we live in a global world.

This calls for a discussion on the approach to Shakespearean language in the school project. There were in total seven various activities which focused on interacting with the language through reading, listening and writing. Belliveau (2012) and Straughan (1996) argue the importance of adapting the language depending on the students' skill level. The material from *A Midsummer Night's Dream* was not modernized or adapted due to the idea that working with Shakespearean language for four weeks and in various ways would scaffold their understanding of the language. However, Milburn's (2002) conclusion was that students do not fall in love with Shakespeare the first time around and therefore requires time and rereading of the material. This however is not an excuse to why the Shakespearean language was a barrier, merely indicates that the project failed to adapt the language.

## 7 Conclusion

The present thesis has investigated how drama activities can affect students' perception of their oral participation by collecting pre- and post-survey from 39 students, interviewing 6 students and executing a school project for four weeks. The school project focused on teaching William Shakespeare's *A Midsummer Night's Dream* through various drama activities which focused on encouraging oral participation. The material from the pre- and post-survey and interviews were used to answer this thesis' research question:

*How can drama activities affect students' perception of their oral participation?*

This thesis found that overall the students experienced greater oral participation due to active participation in various drama activities. However, there were several factors which contributed to the experience which indicates that oral participation is a complex skill motivated by the teacher's commitment, the variation of activities, adapting the teaching material and providing a safe learning environment.

Although the students generally viewed oral participation as raising their hands to answer a question, they were conscious of how the activities during the school project had contributed to greater oral participation. Their perception of working in groups and being actively involved underlines that the students have a more reflective understanding of what oral participation entails. They also stress the importance of experiencing joy to be motivated to participate. They experience joy through group work since this situation was less embarrassing. Motivation was also affected by the learning environment and participation was increased when students trusted their peers. This was also shown through their divided opinions whether oral participation was influenced by the teacher speaking English, indicating that some students regarded the influence of their classmates of higher importance than that of the teacher.

The teachers influence proved to be an important aspect when influencing the students' willingness to participate orally. Students generally experienced to be motivated to participate orally by their teacher. This indicates that when the teacher forces students to speak English, shows commitment to the teaching material, encourages student participation, and has positive attitudes towards drama, this will influence the students' participation. Furthermore,

the teacher could influence participants by interacting with unfocused students since the activities were student-centered. This validates the principles of social constructivism, not only because the teacher could mediate with individual students and promote adapted teaching, but since the students experienced greater development through active participation and interaction with each other.

Students were positive towards the school project and underlined that they experienced how drama activities provided variation and engagement which traditional teaching methods failed to do. However, one aspect proved of utmost importance to create meaningfulness and usefulness regarding teaching material. Since there were various experiences regarding the use of warm-up activities, students' responses indicate that a mutual understanding between the activities' intentions and the students has to be given to create motivation. Students' previous experiences underline that unorganized drama activities are received as pointless approaches to language learning and will result in negative perceptions and motivation.

The results from this thesis support the need for implementing drama didactics in teacher education to a higher degree than what it is today. The school and teacher education are still dominated by a traditional teaching pedagogy which suppresses the idea that aesthetic learning processes should be integrated as part of the students learning and the school's pedagogical practices. The results indicate that knowledge on drama teaching and that the learning process responds to oral participation's didactical challenges.

This thesis as limited communicative teaching methods to drama activities, and the teaching of English to oral participation. Furthermore, since measuring the effect of drama activities would require, among other things, to measure word production before and after the school project, the project was limited to the students' perception to be able to measure the effect. However, this limit the perspective to a student's point of view and not the teachers. Which means that the teacher was not invited to defend her teaching practice nor were my intentions to criticize the teacher's practice. Students previous experiences are included to better understand their attitudes towards drama and how it could affect their attitudes towards the school project. It is also worth mentioning that students' perceptions of their oral participation could be different from that of the teacher who observed the school project, and by excluding her experiences of the school project could be a weakness.

This study urges Norwegian policy makers to design and integrate drama pedagogy into teacher education and recognize its potential in communicative language teaching, focusing on how drama positively strengthens interaction and evidently creates greater oral participation. Furthermore, my findings suggest that teachers will draw benefit from implementing drama activities to their teaching practice since it strengthens the learning environment and students report the joy they are experiencing while learning.

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## Appendices

Appendix A: Questions for the English teacher

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Appendix L: List of original statements from survey 2

## **Appendix A: Questions for the English teacher**

### Første møte med prosjeklærer

1. Hvor mange elever?
2. Gjennomsnittskarakter?
3. Lese- skrivevansker
4. Konsentrasjonsvansker
5. Emner som skal gjennomgås?
6. Relasjon mellom lærer og elever?
7. Har elevene kjennskap til dramaaktiviteter?
8. Har elevene kjennskap til alternativ undervisning?
9. Spørsmål fra prosjeklærer?

# Appendix B: PowerPoint presentation

Slide 1

## THINGS WE SAY TODAY, WHICH WE OWE TO SHAKESPEARE:

"KNOCK, KNOCK! WHO'S THERE?" "HEART OF GOLD"  
 "IN A PICKLE" "SET YOUR TEETH ON EDGE"  
 "FAINT HEARTED" "SO-SO" "GOOD RIDDANCE"  
 "LIE WITH FIRE" "BAITED BREATH" "SEND HIM PACKING"  
 "COME WHAT MAY"  
 "THE GAME IS UP"  
 "WEAR YOUR HEART ON YOUR SLEEVE"  
 "NOT SLEPT ONE WINK" "FULL CIRCLE" "OUT OF THE JAWS OF DEATH"  
 "TOO MUCH OF A GOOD THING"  
 "WHAT'S DONE IS DONE" "NAKED TRUTH" "BREAK THE ICE"  
 "WILD CHASE"  
 "LAUGHING STOCK" "BREADED HIS LAST"  
 "HEART OF HEARTS" "VANISH INTO THIN AIR"  
 "GOOSE"  
 "SEEN BETTER DAYS" "MAKES YOUR HAIR STAND ON END"  
 "DEAD AS A DOOR NAIL" "FOR GOODNESS' SAKE" "LOVE IS BLIND"  
 "FAIR / FOUL PLAY" "OFF WITH HIS HEAD"  
 "GREEN EYED MONSTER" "BRAVE NEW WORLD"  
 "THE WORLD IS MY OYSTER" "BE ALL / END ALL" "A SORRY SIGHT"

Did you know that we all quote Shakespeare?

- Find a phrase that you have used yourself
- Find a phrase that we have translated into Norwegian

Slide 2






The word cloud contains the following words:
   
critical, reliance, pious, lower, varied, mimic, fitful, unreal, beached, generous, backing,
   
eventful, lackluster, tranquil, panders, hurried, summit, accused, bloodstained, ambitious, obsequiously, eye-ball,
   
barefaced, zany, excitement, luggage, pedant, sanctimonious, obsequiously, gloomy,
   
champion, olympian, secure, ladybird, hint, deafening, obscene, vaulting, assassination, equivocal,
   
aerial, dexterously, dawn, scuffle, birthplace, invulnerable, hurry, bloody, misplaced,
   
skim, countless, frugal, courtship, addiction, perusal, gust, moonbeam, laughable,
   
apostrophe, milk, radiance, blushing, rant, cold-blooded, critic, flawed,
   
road, torture, gnarled, bedroom, noun, metamorphize, monumental,
   
sportive, impede, negotiate, compromise, premeditated, impartial, dishearten,
   
inaudible, submerge, puking, green-eyed, exposure, majestic, suspicious,
   
indistinguishable, cater, auspicious, advertising, belongings, circumstantial, bumplonely, dwindle,
   
palmy, clangor, mountaineer, castigate, gossip,
   
grovel, lapse, hobnob, discontent, marketable, arch-villain, accommodation, multitudinous,
   
jaded, blanket, manager, academe, undress, bedazzled, changeful, epileptic, remorseless,
   
label, bet, elbow, lustrous, madcap, drugged, worthless,
   
noiseless, dislocate, outbreak, savagery, dauntless,
   
control, baseless

Slide 3

 <p>HAILEE STEINFELD DOUGLAS BOOTH</p> <p>THE MOST DANGEROUS LOVE STORY EVER TOLD</p> <p>DAMIAN LEWIS KODI SMIT-MPHEE ED WESTWICK AND PAUL GIAMATTI</p> <p><b>ROMEO &amp; JULIET</b></p> <p>ADAPTED BY ACADEMY AWARD WINNER AND CREATOR OF "DOWNTON ABBEY"</p> <p>#FORBIDDENLOVE</p>	 <p>HOW DO I LOATHE THEE? LET ME COUNT THE WAYS.</p> <p>10 things I hate about you</p> <p>The <u>Taming of the Shrew</u></p>	 <p>Amanda EYNES</p> <p><b>She's THE MAN</b></p> <p>Duke wants Olivia who likes Sebastian who is really Viola whose brother is dating Duke's sister.</p> <p>Everybody has a secret...</p> <p><u>Twelfth Night</u></p>
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Slide 4

 <p>AN ADVENTURE LIKE YOU HAVE NEVER GNOHE.</p> <p><b>Gnomeo &amp; Juliet</b> in 3D</p> <p>Featuring the music of Elton John with Special Guest Performances</p> <p>In Cinemas Soon</p>	 <p>WHO SAYS ROMANCE IS DEAD?</p> <p><b>WARM BODIES</b></p> <p>FEAST YOUR EYES ONLY IN CINEMAS APRIL 11</p> <p><u>Romeo and Juliet</u></p>	 <p>Disney</p> <p><b>THE LION KING</b></p> <p><u>Hamlet</u></p>
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## Appendix C: Index Cards

Shakespeare was a(n):  
Guess Shakespeare's professions



He was born in April 1564 in Stratford-upon-Avon.

Why do we not know the exact date of his birth?



Shakespeare was the oldest son and had 7 siblings, two of them died very young.

Why do you think Shakespeare's parents had so many children? Why do you think two of them died at a very young age?



He married Anne Hathaway in 1582 when he was 18 years old, Anne was 26. Shakespeare needed his father's approval to get married, why?



Shakespeare died at the age of 52 on the 23<sup>rd</sup> of April 1616. One passage in his will reads "I leave my wife my second best bed with furniture". What do you think this passage means?

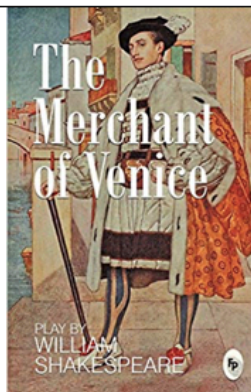
Hint: "O Spite! Too old to be engaged to young". -*A Midsummer Night's Dream*



Shakespeare built his career in London and wrote plays for the Lord Chamberlain's Men. He also ran the theater (The Globe Theatre) as a shareholder. The status of scriptwriters for the public stage was low, so how did Shakespeare become so popular?



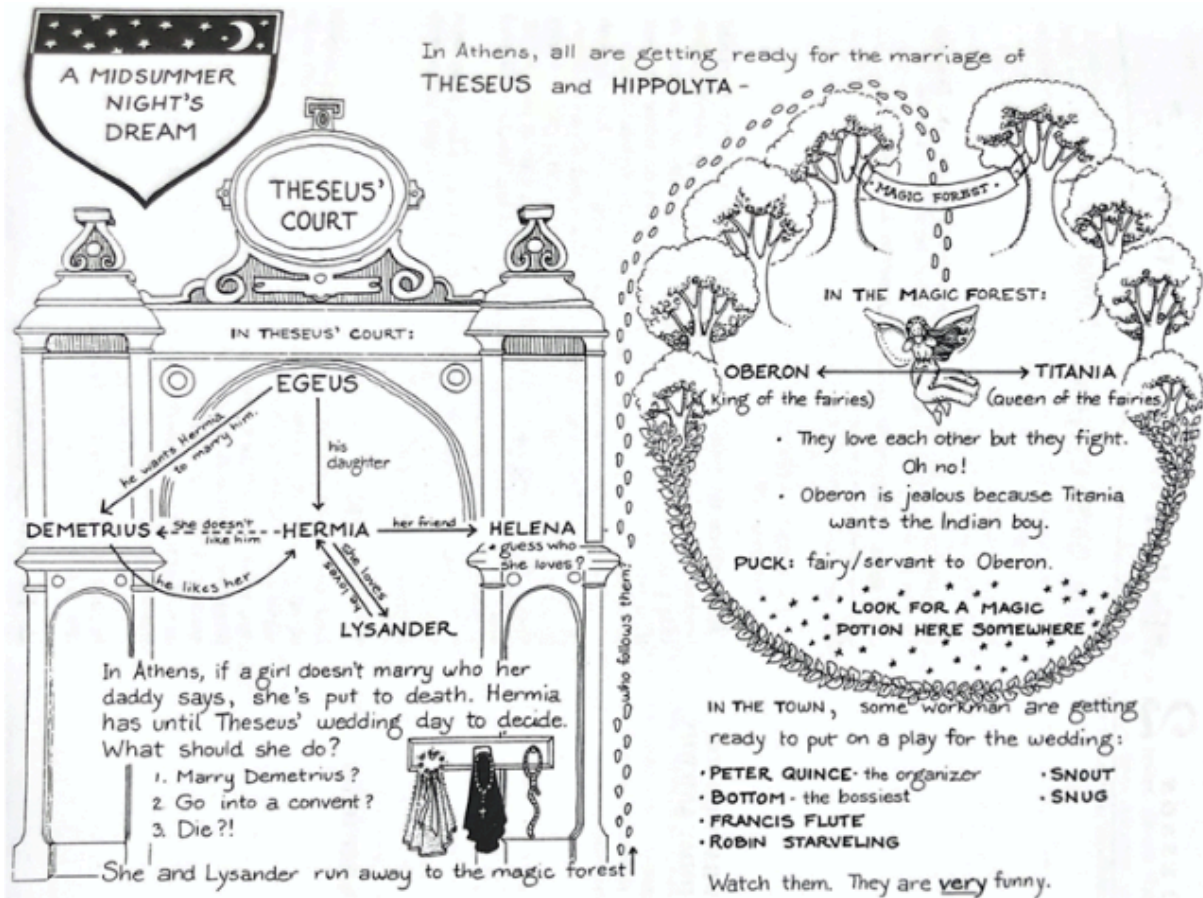
Shakespeare attended grammar school, studied Latin, had knowledge of the Bible and was familiar with Italian. How do we know these facts about Shakespeare?



Conflict, appearance and reality, order and disorder, and change are the four major themes of Shakespeare's plays. People came to the theater to "hear" about these themes, not to "see". Why do you think people came to "hear" and not to "see"? Why do we go to the theater today compared to the time of Shakespeare?



## Appendix D: Play Map



## Appendix E: Assignment

### Podcast

With a partner you are going to make a podcast. You must discuss the bullet points below but feel free to discuss other elements from class that you found interesting or confusing as well. You can make a script with bullet points so that you remember what to discuss but remember it should be a conversation between the two of you.

You must discuss:

Why is Shakespeare still relevant today?

Elements of comedy in act 1 scene 2

How is love portrayed by the two couples (Hermia and Lysander, Helena and Demetrius)

Does it resemble how love is in real life?

How does Shakespeare use insults in A Midsummer Night's Dream?

Give two examples

How does the epilogue end the play?

Which activity did you find most engaging and why?

The podcast must:

Be between 4-7 minutes long

Be filmed on your Chromebook and uploaded on "classroom"

### Podcast

Sammen med en partner fra klassen så skal dere lage en podcast. Dere må diskutere alle punktene nedenfor, men dere kan også diskutere andre elementer fra undervisningen som dere synes var interessant eller vanskelig. Dere kan lage et manus med punkter slik at dere husker hva dere skal si, men husk at dette skal være en samtale mellom dere.

Dere må diskutere:

Hvorfor er Shakespeare fremdeles relevant i dag?

Elementer av komedie i akt 1 scene II

Hvordan er kjærlighet fremstilt av de to kjærlighetsparene (Hermia og Lysander, Helena og Demetrius)

Kan det relateres til hvordan kjærlighet er i dag?

Hvordan bruker Shakespeare fornærmelser i A Midsummer Night's Dream?

Gi to eksempler

Hvordan avslutter epilogen skuespillet?

Hvilken aktivitet synes dere var mest engasjerende og hvorfor?

Podcasten må:

Være mellom 4-7 minutter lang

Bli filmet ved å bruke en Chromebook og leveres på «classroom»



## Appendix F: Assessment Criteria

	<b>Low achievement of objectives</b>	<b>Middle achievement of objectives</b>	<b>High achievement of objectives</b>
<b>Content</b>	The student discusses elements that is generally relevant and shows some understanding of the topic.	The student discusses elements that is relevant and shows an understanding of the topic.	The student discusses elements that is relevant and shows good understanding of the topic.
<b>Language</b>	The student uses a simple vocabulary. The student uses some relevant technical vocabulary related to the topic.	The student uses a general vocabulary. The student uses relevant technical vocabulary related to the topic.	The student uses a wide vocabulary. The student uses suitable technical vocabulary related to the topic.
<b>Structure</b>	The students manage to some extent to discuss the bullet points.	The students manage in general to discuss the bullet points.	The students manage to discuss the bullet points and has a clear conversational structure.
<b>Requirements</b>	The students do not uphold the requirements.	The students uphold the requirements but to some extent do not discuss relevant elements regarding the topic.	The students uphold the requirements and spend the time discussing relevant elements regarding the topic.

## Appendix G: Consent Form

### Vil du delta i forskningsprosjektet ”Master i engelsk- og fremmedspråksdidaktikk”?

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er å kartlegge om bruken av dramaaktiviteter i engelskundervisningen fremmer muntlig aktivitet. I dette skrivet gir jeg deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

#### **Formål**

Dette masterprosjektet vil vare i fire uker hvor læreren din underviser et opplegg som jeg har tilpasset de temaene dere skal gå gjennom, men med fokus på læring ved bruk av dramaaktiviteter. Først ønsker jeg å kartlegge dine tanker om engelskfaget og mer spesifikt dine tanker om dramaaktiviteter. For å kunne gå i dybden vil det være behov for et gruppeintervju på slutten av prosjektet hvor noen av de elevene som ønsker det får sagt mer om deres erfaringer og tanker om muntlig aktivitet ved bruk av dramaaktiviteter.

#### **Hvem er ansvarlig for forskningsprosjektet?**

Norges teknisk-naturvitenskapelige universitet er ansvarlig for prosjektet.

#### **Hvorfor får du spørsmål om å delta?**

Dette prosjektet er tenkt gjennomført på en ungdomsskole. En av mine medstudenter satte meg i kontakt med din engelsklærer og jeg spurte henne om hun ønsket å delta. Din engelsklærer sa ja til å delta på prosjektet og du og resten av elevene i engelskklassen blir derfor spurt om å delta på prosjektet.

#### **Hva innebærer det for deg å delta?**

Hvis du velger å delta i prosjektet, innebærer det at du fyller ut et spørreskjema. Det vil ta deg ca. 10 minutter. Spørreskjemaet inneholder spørsmål om trivsel, motivasjon og drama.

I tillegg blir du spurt om å delta på et gruppeintervju. Velger du å delta på gruppeintervjuet vil dette ta ca. 30 minutter. Gruppeintervjuet vil bli tatt opp og lagret. Gruppeintervjuet vil inneholde spørsmål om dramaaktiviteter i klasserommet.

Underveis i prosjektet vil jeg være observatør i klasserommet mens engelsklæreren din underviser. Jeg skal kun observere og vil ikke være aktivt deltagende i engelskundervisningen. Det vil ikke være fokus på et utvalg av elever, alle som velger å delta i prosjektet vil bli observert.

Ønsker du som forelder/foresatte å se spørreskjemaet og eller intervjuguiden på forhånd, ta kontakt med meg.

#### **Det er frivillig å delta**

Det er frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke samtykke tilbake uten å oppgi noen grunn. Alle opplysninger om deg vil da bli anonymisert. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg. Det vil ikke påvirke ditt forhold til skolen eller læreren din.

### **Ditt personvern – hvordan jeg oppbevarer og bruker dine opplysninger**

Jeg vil bare bruke opplysningene om deg til formålene jeg har fortalt om i dette skrivet. Jeg behandler opplysningene konfidensielt og i samsvar med personvernregelverket.

De som har tilgang til opplysningene er meg selv og min veileder.

Spørreskjemaene vil bli scannet inn på en passord beskyttet pc og deretter makulert slik at spørreskjemaene kun oppbevares elektronisk i en passord beskyttet mappe. Lydopptaket fra gruppeintervjuet vil også være lagret på en passord beskyttet pc i en egen passord beskyttet mappe. Mine observasjoner i klasserommet vil bli skrevet og lagret elektronisk på en passord beskyttet pc i en passord beskyttet mappe. Alle datainnsamlingene vil bli lagret separat.

Du som deltar vil ikke kunne gjenkjenne deg selv i den ferdige publikasjonen av masteroppgaven. Ingen personopplysninger vil bli oppgitt.

### **Hva skjer med opplysningene dine når jeg avslutter forskningsprosjektet?**

Prosjektet skal etter planen avsluttes juni 2020. Personopplysninger, spørreskjema, lydopptak og observasjonsnotatene vil bli slettet når prosjektet er avsluttet.

### **Dine rettigheter**

Så lenge du kan identifiseres i datamaterialet, har du rett til:  
innsyn i hvilke personopplysninger som er registrert om deg,  
å få rettet personopplysninger om deg,  
få slettet personopplysninger om deg,  
få utlevert en kopi av dine personopplysninger (dataportabilitet), og  
å sende klage til personvernombudet eller Datatilsynet om behandlingen av dine personopplysninger.

### **Hva gir meg rett til å behandle personopplysninger om deg?**

Jeg behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra Norges teknisk-naturvitenskapelige universitet har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

### **Hvor kan jeg finne ut mer?**

Hvis du har spørsmål til studien, eller ønsker å benytte deg av dine rettigheter, ta kontakt med: Norges teknisk-naturvitenskapelige universitet ved Delilah Bermudez Brataas:

[delilah.brataas@ntnu.no](mailto:delilah.brataas@ntnu.no).

Vårt personvernombud: Thomas Helgesen, NTNU

NSD – Norsk senter for forskningsdata AS, på epost ([personverntjenester@nsd.no](mailto:personverntjenester@nsd.no)) eller telefon: 55 58 21 17.

Med vennlig hilsen

Prosjektansvarlig  
Delilah Bermudez Brataas

Student  
Marthe Holm

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## Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet Master i engelsk- og fremmedspråksdidaktikk, og har fått anledning til å stille spørsmål. Jeg samtykker til:

- å delta i spørreskjema
- å delta i gruppeintervju
- å bli observert i klasserommet

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet, ca. juni 2020

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(Signert av foresatte til prosjektdeltaker, dato)

## Appendix H: List of original statements from the group interviews

*These are the original statements from the students in the group interviews, before they were translated into English.*

1. Marthe: ehh begynner litt med hva slags type fag dere har på skolen og hvilket fag er det dere liker best?  
Johanne: hmm, jeg liker sal og scene
2. Marthe: nei, hvorfor ikke tror dere?  
Johanne: for ingen andre gjør det, hehe
3. Lars: jeg synes at det faller litt under det samme som før, det ble flere spørsmål da så jeg endte nok opp med å snakke mere i den sammenhengen, men.  
Marthe: ja at det liksom var mer interaksjon mellom lærer og dere?  
Alle: ja, mhm, ja.
4. Lars: jeg synes det er viktig å få ned grammatikken og det å kunne holde en samtale sånn uttalelse og lengre skriving av tekster det er viktig å, men man må på en måte også ha en fundamental forståelse av det før man virkelig kan begynne å utdype det.
5. Silje: men det er sånn klassekulturen vår er tror jeg. Det er om å gjøre og ikke skille seg ut.
6. Silje: (...) det var jo ganske greit å ha en liten oppvarming hvor vi, liksom hadde hi, ha, ho og, gjorde litt andre ting og var oppe å stå og ikke satt på stolen hele tiden.
7. Silje: ja, jeg er mer på det at man burde kunne liksom å prate, for at som oftest så er det vel det vi får bruk for, det er ikke så mye brevskriving lenger, ehh og det å kunne ha en samtale i hvilket som helst land nesten, på engelsk er veldig viktig da og man får uttalen etterhvert så når man snakker mye engelsk da.
8. Marthe: eller blir sånn rett tilbake til hvordan det var før jeg kom?  
Johanne: hehe  
Ole: jeg tror det kommer til å bli tilbake til det vanlige føler jeg, håper det kanskje blir litt forandring da og...  
Vemund: håper kanskje det blir litt mer aktiviteter og sånt, for vi har ikke hatt så mye av det det her semesteret.
9. Marthe: Men hva har det å si at læreren snakker engelsk da i engelsktimene?  
Johanne: det har ikke så mye å si når ingen av klassekameratene mine snakker engelsk  
Marthe: ja, så læreren kunne like gjerne snakket norsk på en måte?  
Johanne: ja.

Vemund: jaaaa, hmm, men når læreren snakker engelsk så lærere man seg bedre å tolke språket også da, men jeg er enig i at det burde være sånn at enten snakker ingen engelsk eller så snakker alle engelsk.

Ole: ja, jeg er helt enig i det dere sier jeg såe.

10. Lars: ehh, det er at jeg får relativt bra karakterer (...) det er viktig å kunne man kan ikke få seg jobb noe sted (...) uten å kunne engelsk fordi at det er sånn at det er kobla til utlandet (...).

Silje: motivasjonen varierer veldig fra uke til uke, hvis, ja, hvis det er en innlevering kanskje jeg presser litt ekstra på og sånt.

Benedicte: ja, men det kommer jo også an på læreren da hvis læreren er engasjert og gjør forskjellige ting og at du ikke sitter og skriver tekst på tekst uke på uke, men gjør forskjellige ting og får variasjon i faget da, det er da det blir spennende og gøy.

11. Johanne: karakterer

Ole: som jente 1 sier du vil jo ha gode karakterer så du prøver jo så godt du kan, ehh, men jeg veit ikke helt hva som motiverer meg til å jobbe mer da

Vemund: jeg tenker også karakterer motiverer meg men også det at det er viktig å lære engelsk fordi, ja, det er jo det mest globale språket vi har i verden, mange snakker det.

12. Silje: mye norsk

Benedicte: forrige læreren, hu starta timen med å snakke litt engelsk også forklarte hu det samme på norsk.

Silje: det ble veldig muntlig med henne ehh, hvor du skulle ha presentasjon også skulle du ha dramatisering, det her crazy liksom opplegget og det var sånn, du hadde egentlig bare lyst til å sitte og skrive en tekst for en gang skyld.

Silje: men det var litt annerledes igjen, enn det du hadde, det var veldig mye dramatisering av det vi fant på selv.

13. Johanne: hehe, jeg synes det var kleint jeg, jeg synes ikke at jeg lærte noen ting av det.

Ole og Vemund: (ler litt med jente 1 som også ler litt når hun svarer)

Vemund: var det da vi skulle gå inntil veggen og sånt?

Ole: ja, hehe

Johanne: hadde sånn morning dance og sånt, jeg lærte ikke så mye av å danse, sånn egentlig.

14. Ole: rekke opp hånda, snakke engelsk når du skal svare på det som blir spurt om.

Vemund: jeg tenker også at det er ikke bare muntlig når du rekker opp hånda men også når du snakker med andre klassekamerater på engelsk eller læreren.

Johanne: mhm, enig, eller når man rekker opp hånda og sånt og prater på engelsk.

15. Benedicte: det kan jo være et skuespill, eller at man bare rekker opp hånda.

Silje: veldig enig på det å rekke opp handa ehh nå har vi jo ikke så mye presentasjoner lenger heller, vi filmer som oftest inn en film ehh hvor du sitter å prater til datamaskinen din, noe som gjør at du kan gjøre det tusen ganger før du blir fornøyd men og da stå foran klassen og skal liksom snakke engelsk det er da man blir god for at du skal kunne det på første, akkurat som ute i dagliglivet da, du har ikke tusen forsøk liksom.

Lars: ja, det er som Silje sa, jeg foretrekker presentasjoner (...) mens på videoer det er så mye styr.

Benedicte: også er det alltid noe å pirke på.

Lars og Silje: ja

Benedicte: du sa det ordet feil og da blir man aldri fornøyd.

16. Ole: for meg da siden det der med podcasten da, jeg synes podcast hørtes ut som en bra ide og sånt men når vi fikk beskjed om å ta og filme oss selv, jeg er ikke så

Vemund: enig

Ole: jeg er ikke så komfortabel med å se meg selv i kamera og, det blir så fake liksom det er mye bedre å ha telefonen i midten også ser du på han du snakker med, og snakke, i stedet for at du skal, det blir så rart, da føler jeg, da blir det mer som en presentasjon føler jeg

Vemund: ja

Ole: oppgaven blir bedre hvis vi bare hadde tatt opp lyden

17. Vemund: jeg tenker hvert fall at det er viktig å ha litt muntlig og sosial med hverandre fordi det er et muntlig fag.

## Appendix I: Receipt from the NSD



### NSD sin vurdering

#### Prosjekttittel

Drama Activities in the English Classroom, A Qualitative Study on Oral Skills

#### Referansenummer

181953

#### Registrert

20.08.2019 av Marthe Holm - marthe2@stud.ntnu.no

#### Behandlingsansvarlig institusjon

Norges teknisk-naturvitenskapelige universitet NTNU / Fakultet for samfunns- og utdanningsvitenskap (SU) / Institutt for lærerutdanning

#### Prosjektansvarlig (vitenskapelig ansatt/veileder eller stipendiat)

Delilah Bermudez Brataas, delilah.brataas@ntnu.no, tlf: [REDACTED]

#### Type prosjekt

Studentprosjekt, masterstudium

#### Kontaktinformasjon, student

Marthe Holm, marthe.holm@yahoo.no, tlf: [REDACTED]

#### Prosjektperiode

01.09.2019 - 15.06.2020

#### Status

09.10.2019 - Vurdert



## **Vurdering (2)**

**09.10.2019 - Vurdert**

NSD har vurdert endringen registrert 05.10.19.

Det er vår vurdering at behandlingen av personopplysninger i prosjektet vil være i samsvar med personvernlovgivningen så fremt den gjennomføres i tråd med det som er dokumentert i meldeskjemaet med vedlegg den 09.10.19. Behandlingen kan fortsette.

### **OPPFØLGING AV PROSJEKTET**

NSD vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til med prosjektet!

Kontaktperson hos NSD: Elizabeth Blomstervik Tlf. Personverntjenester: 55 58 21 17 (tast 1) **02.09.2019 - Vurdert**

Det er vår vurdering at behandlingen av personopplysninger i prosjektet vil være i samsvar med personvernlovgivningen så fremt den gjennomføres i tråd med det som er dokumentert i meldeskjemaet med vedlegg den 02.09.2019, samt i meldingsdialogen mellom innmelder og NSD. Behandlingen kan starte.

### **MELD ENDRINGER**

Dersom behandlingen av personopplysninger endrer seg, kan det være nødvendig å melde dette til NSD ved å oppdatere meldeskjemaet. På våre nettsider informerer vi om hvilke endringer som må meldes. Vent på svar før endringer gjennomføres.

### **TYPE OPPLYSNINGER OG VARIGHET**

Prosjektet vil behandle alminnelige kategorier av personopplysninger frem til 15.06.2020.

### **LOVLIG GRUNNLAG**

Prosjektet vil innhente samtykke fra de registrerte til behandlingen av personopplysninger. Vår vurdering er at prosjektet legger opp til et samtykke i samsvar med kravene i art. 4 og 7, ved at det er en frivillig, spesifikk, informert og utvetydig bekreftelse som kan dokumenteres, og som den registrerte kan trekke tilbake. Lovlig grunnlag for behandlingen vil dermed være den registrertes samtykke, jf. personvernforordningen art. 6 nr. 1 bokstav a.

### **PERSONVERNPRINSIPPER**

NSD vurderer at den planlagte behandlingen av personopplysninger vil følge prinsippene i personvernforordningen om:

- lovlighet, rettferdighet og åpenhet (art. 5.1 a), ved at de registrerte får tilfredsstillende informasjon om og samtykker til behandlingen
- formålsbegrensning (art. 5.1 b), ved at personopplysninger samles inn for spesifikke, uttrykkelig angitte og berettigede formål, og ikke behandles til nye, uforenlige formål

- dataminimering (art. 5.1 c), ved at det kun behandles opplysninger som er adekvate, relevante og nødvendige for formålet med prosjektet
- lagringsbegrensning (art. 5.1 e), ved at personopplysningene ikke lagres lengre enn nødvendig for å oppfylle formålet

#### DE REGISTRERTES RETTIGHETER

Så lenge de registrerte kan identifiseres i datamaterialet vil de ha følgende rettigheter: åpenhet (art. 12),

informasjon (art. 13), innsyn (art. 15), retting (art. 16), sletting (art. 17), begrensning (art. 18), underretning (art. 19), dataportabilitet (art. 20).

NSD vurderer at informasjonen om behandlingen som de registrerte vil motta oppfyller lovens krav til form og innhold, jf. art. 12.1 og art. 13.

Vi minner om at hvis en registrert tar kontakt om sine rettigheter, har behandlingsansvarlig institusjon plikt til å svare innen en måned.

#### FØLG DIN INSTITUSJONS RETNINGSLINJER

NSD legger til grunn at behandlingen oppfyller kravene i personvernforordningen om riktighet (art. 5.1 d), integritet og konfidensialitet (art. 5.1. f) og sikkerhet (art. 32).

For å forsikre dere om at kravene oppfylles, må dere følge interne retningslinjer og/eller rådføre dere med behandlingsansvarlig institusjon.

#### OPPFØLGING AV PROSJEKTET

NSD vil følge opp ved planlagt avslutning for å avklare om behandlingen av personopplysningene er avsluttet.

Lykke til med prosjektet!

Kontaktperson hos NSD: Elizabeth Blomstervik Tlf. Personverntjenester: 55 58 21 17 (tast 1)

## Appendix J: Survey 1 and 2

Personlig informasjon

Navn \_\_\_\_\_

Hvilken klasse går du i?

\_\_\_\_\_

Trivsel

1. Hva synes du om engelskfaget?

Liker det svært godt

Liker det godt

Liker det litt

Liker det ikke noe særlig

Liker det ikke i det hele tatt

2. Hvordan trives du sammen med de andre elevene i engelskklassen din?

Trives svært godt

Trives godt

Trives litt

Trives ikke noe særlig

Trives ikke i det hele tatt

Motivasjon

3. Jeg liker å snakke engelsk i timene.

Svært enig

Litt enig

Vet ikke

Litt uenig

Svært uenig

4. Klassekameratene mine motiverer meg til å delta muntlig i engelsktimene.

Svært ofte eller alltid

Ofte

Av og til

Sjelden

Aldri

5. Engelsklæreren min motiverer meg til å delta muntlig i engelsktimene.

Svært ofte eller alltid

Ofte

Av og til

Sjelden

Aldri

#### Aktivitet

6. Bruker engelsklæreren din muntlig aktiviteter i engelskundervisningen? (f.eks. gruppediskusjoner, rollespill, mimeleker, fysiske aktiviteter)

Svært ofte eller alltid

Ofte

Av og til

Sjelden

Aldri

7. Liker du å holde på med muntlige aktiviteter i engelsktimene?

Liker det svært godt

Liker det godt

Liker det litt

Liker det ikke noe særlig

Liker det ikke i det hele tatt

## Appendix K: Additional three questions in survey 2

9. Hvordan har du opplevd engelskundervisningen under forskningsprosjektet?

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10. Opplever du at i løpet av forskningsprosjektet så har du snakket mer engelsk enn tidligere? Hvorfor, hvorfor ikke?

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11. Er du mer motivert til å snakke engelsk nå enn hva du var før? Hvorfor, hvorfor ikke?

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## Appendix L: List of original statements from survey 2

*These are the original statements from question 8 through 10 in survey 2, before they were translated into English.*

1. «Jeg synes engelskundervisningen de siste ukene har vært helt ok. Det er fordi jeg synes det har vært litt kjedelig å jobbe med samme tema så lenge. Jeg føler også at vi har lært det samme i hver time. En positiv ting er at vi gjorde mange forskjellige aktiviteter. Det var med på å gjøre timene mindre kjedelige».
2. «Litt vel mye alternative læringsmetoder for min del. Men vi snakket mye engelsk, og det er jo bra».
3. «Jeg har likt det kjempe god! Det har vært mye muntlig som har gjort at over disse 4 ukene har både jeg og mine medelever blitt mye mer muntlig».
4. «Det har vært veldig gøy. Det hjalp på motivasjonen siden vi gjorde så mye gøy. Jeg så mer frem til å ha engelsk og jeg følte at jeg lærte mer».
5. «Kjedelig og ikke særlig lærerrikt i form av engelsk».
6. «Svært demotiverende, lite lærerrikt og ensformig».
7. «Nei, jeg snakker mindre engelsk».
8. «I løpet av forskningsprosjektet har jeg snakket mindre engelsk enn tidligere. Dette skyldes mangel på motivasjon».
9. «Har snakket mer. Har noe med at vi pleide ikke å snakke mye før i engelsk timene».
10. «Ja, fordi læreren har satt opp aktiviteter som oppfordrer oss til å snakke engelsk».
11. «Nei egt ikke».
12. «Nei».
13. «Jeg tror ikke det, fordi vi bruker å ha slike opplegg til vanlig».
14. «Det er litt vanskelig å si, men jeg mer alle fikk sjanser til å delta muntlig».
15. «Ja, fordi hvis vi sier noe feil gir lærer god respons».
16. «Jeg er mer motivert til å snakke engelsk fordi jeg føler jeg blir bedre i engelsk».
17. «Litt mindre motivert enn før. Dette fordi jeg misliker opplegget i timene og jeg føler lite personlig utvikling i faget».
18. «Nei, jeg er alltid like mye motivert».
19. «Ikke mer motivert, samme motivasjonen som alltid».
20. «Vet ikke».
21. «Nja, kanskje».

22. «Jeg synes det har vært mer fokus på muntlige aktiviteter og lek. Noe jeg synes er bra. Timene har også vært mer innholdsrike og lærerike enn tidligere. I tillegg liker jeg at det har vært stor variasjon fra time til time».
23. «Ja, det har jeg. Grunnen til det er at det har blitt åpnet muligheter for diskusjoner. Vi har også jobbet mye i grupper»
24. «Kjedelig, har ingen grunn for at jeg skal lære utdaterte ord. Bedre å lære nyere engelsk».
25. «Jeg synes det var kjedelig uansett».
26. «Ja, jeg er motivert. Fordi jeg føler meg mere trygg i klassen og at jeg har lært at det ikke er sååå farlig å dumme seg ut!»
27. «Jeg føler ikke så stor forskjell fra tidligere. Det eneste er at jeg føler meg litt tryggere på grunn av det muntlige arbeidet»
28. «Ja litt. Jeg føler meg litt tryggere i klassen en hva jeg var»
29. «Nei, jeg er ikke mer motivert til å snakke engelsk. Det er fordi jeg føler ikke at læringsmiljøet er trygt og derfor velger jeg å ikke gjøre det»
30. «Ikke egentlig, siden ingen andre snakker engelsk»
31. «Ja har snakket mer engelsk fordi vi har blitt tvunget til det men samtidig er det bra at vi blir tvunget til det fordi da lærer vi av det»
32. «Ja, jeg opplever at jeg har snakket mere engelsk i timene enn jeg vanligvis gjør. Det er fordi jeg føler jeg har blitt tvunget til det og at jeg ikke får låft å for eksempel svare på norsk. Dette har både vært ubehagelig og lærerikt»
33. «Er litt usikker på det egt. føler jeg kanskje har snakket mer engelsk ja, men grunnen er jeg usikker på. Kanskje fordi jeg har en motiverende sidepartner og at dette nye temaet var noe jeg ville legge inn litt innsats på»
34. «Jeg snakket litt mer engelsk i timene her. Jeg tror det er fordi jeg kunne snakke litt med venene mine. Jeg blir mer komfortabel når jeg er med venene mine så jeg tror det er derfor»
35. «Jeg er ikke den som liker å snakke så mye forran klassen, men har blitt mer motivert til å delta i gruppediskusjoner»
36. «Usikker, liker best å snakke engelsk når vi er i få grupper. Liker ikke og snakke engelsk når jeg skal filme meg selv, det er ukomfortabelt.»
37. «Nei, fordi jeg kan å snakke engelsk, og jeg bruker engelsk når jeg må eller når jeg vil. Jeg snakker mye engelsk hver dag»

38. «Jeg er alltid motivert til å prate engelsk siden jeg bruker det mye når jeg gamer/spiller og ser serier»
39. «Snakker mye engelsk utenom skolen uansett»
40. «Det har vært litt morsomere med aktiviteter»
41. «Det har vært mye mer fysiske aktiviteter og timene har vært kreative. De siste timene har vært bra»
42. «Når vi har jobbet med Shakspeare synes jeg det har vært en del vanskeligere. (...) mange vanskelige og spesielle ord som jeg verken har sett eller hørt før».
43. «Temaet vil jeg si var litt vanskelig pga. språket (...)».
44. «Jeg er ikke stor fan av Shakespeare, fordi det føles ut som et veldig repetetivt tema.»
45. «Det har vært litt gøy, men den gamle engelsken gjorde timen kjedelig. Det var som vi lærte et nytt språk»
46. «Bra, men samtidig lei av Shakspear og samtidig blir det litt for mye muntlig og litt for mye av det samme»
47. «Jeg tror det. Det har vært spennende å delta muntlig»
48. «Ja, jeg opplever at jeg har snakket mye mer engelsk i timene. Det er pga. alle morsomme aktivitetene, har ikke vært i alle timene, men de fleste jeg har vært i har vært ganske muntlige og praktisk. En god måte å lære på»
49. «Ja, fordi vi har hatt mange muntlige aktiviteter der vi snakka engelsk»
50. «Ja, som sagt. Dette er fordi før hadde vi nesten bare skriftlig men nå mye mer muntlig»
51. «Ja. Vi hadde mer muntlige aktiviteter og mer muntlige aktiviteter uten karakter. Vi snakket engelsk uten mye stress om karakterer»
52. «Jeg tror jeg har snakket mer engelsk i timene fordi vi har ikke bare sittet å snakket, nå har vi gådd mye rundt i klasserommet og gjort mye mere forskjellig»
53. «Jeg har snakket mer engelsk en tidligere fordi at vi har hatt flere muntlige oppgaver»
54. «Ja, fordi vi diskuterer mere på gruppa»
55. «Ja, fordi læreren har satt opp aktiviteter som oppfordrer oss til å snakke engelsk»



